1d. Weekly. 6/6 per Ann.

The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURES, & SPECIAL LANTERN SLIDES.

No. 125. Vol. 5. [Entered at Stationers' Hall.] SEPT. 30, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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2438	**The Baron & the Village Belle** COLOURED SERIO COMIC	708
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THE
KINEMATOGRAPH
And LANTERN WEEKLY
PUBLISHED BY
E. T. HERON & CO.,
Tottenham Street, Tottenham Court Road,
London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Wholesale Agents:
W. H. Smith & Sons, Strand.
London & Suburban Publishing Co., St. Bride's Avenue.
G. Vickers, Angel Court, E.C.
W. Dawson, Breams Buildings, E.C.
F. Brett, 5 Pilgrim Street, E.C.
Southwell, 27, Ivy Lane, E.C.

American Agent:—J. F. FAIRMAN, 84, Herkimer St., Brooklyn.
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Australasian Agents:—HARRINGTONS Ltd 386 George St. Sydney.
179 Collins Street, Melbourne.
93 Queen Street, Brisbane.

Subscription.
6/6 per annum prepaid for copy sent weekly directly published.
America and Canada, 2 dols. British Colonies, 8s. 8d.

Advertising Rates.

Whole Page	£4	10	0 inst.	**Quarter Page**	£1	10	0 inst.
Half Page	2	10	0 ,,	**Per Inch** Single Col.	7	0	,,

Reduction for a Series.
Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.
Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.
All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

Mr. Murdock in Europe.

The visit to Europe of Mr. J. J. Murdock, the commander-in-chief of the Independent forces in America, is one of the most interesting events of recent trade history. There is no personality more interesting in the entertainment world of America than that of Mr. Murdock, who, beginning with nothing but his own talents, in a few years worked himself into a position of unrivalled power in the vaudeville field, in which he is still one of the most important factors. His association with the "Independent" manufacturers began when the latters' cause was at its lowest ebb, following the secession of two of the most important European manufacturers to the Patents Co., and it is due mainly to his power of organisation and unflagging energy that the Independents have been able to put up so good a fight.

Curiosity will naturally centre about the reasons for the present visit. It does not foreshadow any startling developments in America, but is prompted by a natural desire on the part of Mr. Murdock to meet the manufacturers whom he represents. After a very short stay in London Mr. Murdock crossed to Paris early in the week to meet the heads of the chief Independent houses there, and will be back again in London within a week. More information on the American situation, in which our readers take so keen an interest, we shall be able to afford after the interview which Mr. Murdock has promised us.

Some Operators from Our List.

AN INSIGHT INTO THE PROFESSION.

Our request that operators open for engagement should send us their names and particulars of qualifications, etc., has met with a remarkable response, the "disengaged list" we have formed from these letters now containing well over seventy names, while additions are still reaching the office.

One thing these letters seem to show is that, as a correspondent pointed out in our last issue, there is not such a dearth of good operators as we have been led to believe. The qualifications of most of our correspondents are such as would entitle them to take charge of any kind of show and that they are "out" while so many proprietors are bewailing the difficulty of getting good men, suggests that the opening of this list will be of considerable benefit to showmen and operators alike.

We have already been able to place several men in good positions, and as applications arrive we will put others from our list before those needing men.

To give some idea of the class of men who have written we print below extracts from some of the letters which have reached us. We shall be pleased to put any showman into touch with one or more of the operators whose qualifications are given, if the distinguishing number is given.

200. G. E. P. is 25 and a total abstainer. States he is a thoroughly competent and experienced operator and electrician, used to both currents and any machine. Holds excellent testimonials both as electrician and operator. Offers his services for £2 a week.

201. F. E. has had 12 to 14 years' experience at kinematograph and lantern work, principally in schools and churches. Limelight the principal illuminant, but has used electric. Is

Wisdom & Folly.

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BRITISH MUSEUM

married and employed during the day, but not receiving much money. Omits to state terms and sends no testimonials.

202. "Operator Who Requires a Man's Wages," quotes a case where an operator was working from ten in the morning till ten at night for 30s. a week, and who started a show himself and employed an operator with no experience at £1. In another case the stage manager did the operating, "attending to the switch-board at night and made himself generally useful in the daytime. One of the stage hands goes to the box first to strike the arc and get ready for the stage manager to turn the handle." The writer concludes by saying: "You cannot wonder at the poor shows, fires, etc."

203. J. S. C. (N.A.C.O.), age 35, abstainer, requires a position as operator. Has a thorough knowledge of the business, motor or hand-driven machines, electric or limes. Also an experienced bi-unial or triple lanternist. Encloses one good testimonial.

204. B. B., aged 24 and a total abstainer. Can work both currents and gas as well and any machine and do repairs to same. Wants a situation abroad. He adds this pertinent postscript: "I am a first-rate man and can't work for nothing."

205. R. S. writes he is thoroughly up to the work in direct and alternating currents and able to get good references. He has worked for the Electric Theatres and London Biograph Theatres, and asks us to let him know of any good vacancy.

206. J. W. W. is a practical electrician and mechanic and can run and keep in order either gas or petrol electric plant, also thoroughly used to limelight and has had many years' lantern experience. Has shown with his own machine with the very best hired films. Is 30 years of age and requires job for the winter. He asks our assistance to place him.

207. E. J. P., who desires a change, says he is not much used to blowing his own trumpet, but as there is no one to do it for him supposes he must. He is a good operator. Can fit up and put a show with anybody, anywhere. Has used all sorts of machines in all sorts of halls, and in the open air. Can use a bi-unial or triple lantern as well as a bioscope. Holds a Class A certificate of the N.A.C.O. and has been two and a-half years in present show.

208. R. S. is open for a permanent job. Has had ten years' experience with one firm working both public and private shows. Is quite at home with single, bi-unial or triple lantern, and can work any type of kinematograph and either current from 60 volt., motor generator, to 480 voltage off the mains direct, and from 100 to 450 alternating. Can fix a machine on any current in half an hour and would almost undertake to fix a gas show blindfolded.

209. W. G. seeks a position as assistant operator. Is 32 years of age and tall, has had 20 years' experience of theatrical limelight, has operated in one of the London houses, and was at one West End theatre nearly 12 years having charge of the limelight with 12 operators. Has operated with the old gas bags and the subsequent cylinders and has experience of arc light projection.

210. E. T. M., holding a first-class certificate N.A.C.O. and can produce good references, is looking for a good "shop," at a salary of £2 15s. weekly, with any firm requiring a first-class man.

211. H. S. is an electrician and has operated kinematograph machines on and off since 1895. Also used to bi-unial lanterns, limelight apparatus, etc. Has his own machine and is disengaged after 5 p.m. Will be glad to hear of a suitable opening.

212. S. W. H. is 27, unmarried, total abstainer, with 14 years' experience, requires a position at a first-class theatre or as a gentleman operator to a lecturer. Has a fit up of his own, "Urban machine with my own improvements," electric and lime fitting, iron box, and everything necessary for giving a first-class show. Has done a large amount of work in illustrating lectures and has been a professional photographer and understands theory of animated camera work.

213. A. T., who is 25, single and an abstainer, with eight years' experience, expert with any machine, and could open on receipt of wired instructions, seeks an operator's position. Terms: All pictures, once nightly, £2; twice nightly, £2 10s.; music hall, £1 15s. weekly.

214. H. K. can work gas or electric, both currents, and is a practical electrician and can supply complete outfit. Is 20 years of age, requires a permanent post as operator.

215. W. E. F. is 25 years of age, is an expert operator of three years standing, electric or lime. Total abstainer and non-smoker, and is open to take engagements by the hour, day, or week.

216. S. A. H. has had three and a-half years experience in the U.S.A. having worked in 30 different theatres and holds a New York licence. Can work any machine with electricity, but has never handled gas. Would like to be put on our operators' list.

217. E. I. is a practical photographer and has had six years at film making and testing. Has a practical knowledge of the business from the raw material to the projecting of the finished picture. Feels sure his services would be appreciated by the right people in taking negatives for topical or local slides.

218. G. E. R. has had 14 years' experience as an expert electrician and operator and can do repairs. Has had engagements with some of the best London manufacturers. Age 35. Desires re-engagement.

219. J. C. is 38, total abstainer, has had 20 years' experience and competent to undertake exhibtions with or without apparatus. Possesses excellent references. Requires operator's position at 35s. weekly and travelling expenses.

220. R. B. holds a certificate of the Bioscope School, but finds it difficult te get a start having no practical experience. Does not mind taking an assistant's place.

221. T. W. J. has a good knowledge of electric and gas. well up in mechanical and optical requirements. Can write a title or announcement slide. Possesses a fair knowledge of photography and can give good references. Seeks a position as operator for short or long period.

222. H. L. is young, an abstainer, and of good address; has a good experience as operator, manager, and lecturer, and is well posted in the trade. Seeks a position in the North of England only.

223. J. W. is 23, wants an engagement as operator. Thoroughly accustomed to both currents, and a knowledge of lime. Any make of machine. Can fit up and do own repairs. Has excellent references.

224. W. F. P. aged 40, desires a temporary or permanent position with a reliable company. Has had eight years' experience with the Prestwich, Urban, Empire, and Gaumont machines.

225. E. R. M., aged 39 and abstainer, certified N.P.S. Electrician and operator, any gas, both currents. Does all his own repairs. Exhibiting for 16 years abroad, and at home Owns a complete up-to-date outfit. Open to go anywhere, operating or managing.

226. C. H. G. has managed some hundreds of lectures and entertainments, and although his experience with the kinematograph has been with lime only, is thoroughly conversant with all details, from a photographic as well as an optical point of view. He could, he thinks, manage a kinematograph show, being quick and smart, with a knowledge of the public pulse.

(To be continued).

Empire PICTURES

NEW FILMS. To be released Oct. 8th.

The Success of a City Waif

A Pathetic Story of Life in the Streets of a Great City.

In a city thoroughfare two orphans—brother and sister—are discovered endeavouring to earn a living, the one by sweeping a crossing and the other by selling flowers, but without success. Presently the girl faints from exhaustion. Her brother seeing this throws down his broom, and goes to her assistance. He picks her up and carries her to an old lumber yard and lays her down, making her comfortable, then going for a doctor. While he is gone an angel appears and places a laurel wreath on her, symbolical of her approaching death. The doctor at first refuses to listen to the boy, but eventually persuaded by his little daughter, he accompanies him back to the yard. When they arrive, they find that all is over, his sister is dead. The boy's grief is extremely pitiful, and the doctor's little daughter tries to comfort him. She pleads with her father to take him home. The Doctor consents, and we next see him learning the various duties of doctor's boy. A few years elapse, and it is noticed the plate on the doctor's door bears another name, that of our one time waif. A smart young lady and gentleman, obviously sweethearts, leave the house, and we follow them to the old woodyard, where he points out the place where his sister died. He then places an engagement ring on his companion's finger with a last kiss the picture closes.

No. 104. **Length 380 feet.** **Price £6 6 8**

A splendid subject full of pathos, suitable for every class of audience.

ONLY A MOUSE

The Pranks of a Mischievous Boy.

A small boy is in great joy over the capture of a mouse in a trap, and having discovered a plentiful supply, he makes up his mind to have some fun. The pranks he gets up to are extremely funny, and keeps the audience in a continual roar of laughter. Eventually the household is so disturbed, and the uproar so great that it attracts the attention of a passing policeman, who discovers the cause of the trouble. The entry of the victims and their wrath upon the youthful practical joker closes the picture.

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Our Representative,
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will be in
Leicester, the Bull Hotel, on Oct. the 4th, 5th and 6th.
In Nottingham, Albert Hotel, on October the 7th and 8th.

Weekly Notes.

BY "STROLLER."

Should showmen specialise? is a question worthy of careful consideration, and it would be unwise of me to give a very definite opinion in my Notes, but I certainly consider showmen who are suffering from bad returns would do well to think over the pros and cons of the subject. In Paris, we, of course, know what to expect when visiting a Pathe, Gaumont, or other picture theatre which is restricted to the products of those eminent firms. So, too, at our theatres; when we visit Drury Lane we expect sensational drama, while at the Gaiety "leggy" ladies and musical *mélange* attract the crowds, and at the St. James's we find Mr. George Alexander catering for Society.

* * *

At the present moment it is suggested in the States that the various picture shows in a town should be known by some particular species of subject—one house noted for topicals, one for humorous, another for trick films, whilst others will aspire to the *films d'art*. Sensation and blood curdling performances will secure patrons at another house, and sedate educational subjects will draw a different *clientele* to another establishment.

* * *

The idea is good where much competition exists, and regular patrons are likely to be obtained by such a definite scheme. Should it come into existence we shall be able to classify the attendance by the firms specialising; thus we shall have Selig audiences, Williamson audiences, Urbanora audiences, Nordisk audiences, and so on. Perhaps the best instance of my meaning is to be found by citing Mr. Alfred West's show. Here, patriotism in the form of Army and Navy subjects is the keynote of the program, and undoubtedly has spelt success to the lucky man who hit on the happy idea of specialising in this way.

* * *

I should like the opinion of others on the subject.

* * *

Will film subjects ever come under the piercing ken and criticism of a public censor? I am told that it is more than probable, and that at no distant date. In some of the American States the responsible official has already proved a bugbear to more than one maker, and in France he is gaining notoriety for his strictures on certain subjects. The question of the need for "censoring" music hall sketches and kinematograph subjects was debated last week before the Royal Commission, and we shall certainly hear more on the subject before the Commission closes.

* * *

The statements of our French correspondent regarding the Pathe-Eastman split were utilised as a strong argument by Mr. T. K. Grant, of the Lumiere Company, at the meeting of the Electric Theatres, Ltd., on Friday, and we agree with him that subject manufacturers should prevent a monopoly of the raw material which would make their further livelihood hazardous and more burdensome.

* * *

It is a delicate situation in which we have all found ourselves—the film having been run through, the salesman turns to one and asks, with the obvious expectation of an enthusiastic reply, "What do you think of that?" If he is at all a sensitive man, it requires not a little diplomacy on the part of the customer to frame a reply so as to please the salesman without implying a desire to purchase. One of the largest buyers from Australia has a way out of his own. "Great," he exclaims rapturously. "Is it a comic or a dramatic?"

Mr. Downie, of Messrs. Markt & Co., has his screen at the Rupert Street showrooms of that firm, coated with the new American preparation "Curtainline," and I was agreeably surprised at the effect on the picture, experience having rendered me sceptical of the value of most preparations of this sort. "Curtainline," however, does without doubt give additional brilliancy and contrast to the pictures, and it has the additional value of lessening the strain on the eyes, the whites being at once purer and less glaring than, in the same film, they appear on an ordinary screen. "Curtainline" gives the sheet a comparatively deep blue tint, which, however, is not apparent when a picture is showing.

* * *

I understand, by the way, that Messrs. Markt & Co. are now splitting their weekly issue of Biograph films—one 1,000 foot reel being issued on Monday and another on Thursday. The reason is, I believe, that many showmen make a point of featuring new Biograph subjects during the week of issue, and not being able to include them all on Monday have had to lose some altogether, or risk being anticipated by competitors. The new system will enable them to run up to Wednesday with the first 1,000 ft., and include the second spool in the Thursday to Saturday program.

* * *

What a remarkable success has been scored by the Electric Palace, Marble Arch. Good audiences are the rule throughout the week, but the attendance last Saturday night was, I am told by one who was present, one of the biggest seen at a picture show. Every seat was occupied and the vestibule was full of others waiting, who were passed in by threes and fours as others left. At this rate, the Palace, already a commodious hall, will have to take in some of the adjacent shops.

* * *

My remarks in last week's issue on the "discount" question led several makers to bring up the point in conversation with me during the week, and I find a considerable amount of feeling which may possibly lead to joint action, though I am sceptical as to the result of any move the "nett" makers may take. I believe a meeting was discussed, but it is difficult to see what good it would do failing the attendance of the firms who are supposed to be "cutting"—and who would hardly be likely to assist in passing a vote of censure on themselves!

* * *

Meanwhile I am assured that sales of good subjects have been and are being lost from this cause—in some cases films being "turned down" by the renter, although they have been approved and asked for by an important customer. It would be foolish to ascribe every instance of this sort to a desire for discounts—the renter may be "full up" with still better subjects, for instance—but that part of it can be so accounted for, I can hardly doubt, from certain facts which have been confidentially given me by various manufacturers.

* * *

How is it all going to end? Well, one result of the peculiar buying methods of certain renters can be pointed to already. Showmen in a large way instead of hiring for their ten or twelve establishments, are buying films. Now this means not only loss of trade for the renter, but increased competition, for every showman who begins supplying his own shows is likely to see what he can do in the way of supplying others. He may only begin by letting out the films for a week after they have completed his own circuit, but as opportunities offer, he will almost certainly add to his few customers, until larger purchases of film become necessary to supply their wants, and we have another renter bidding for custom in a market in which competition is already twice as keen as it was two years ago.

* * *

Meanwhile, if a rumour I have heard has anything behind it, the London renting concerns, who have probably come to

Miscellaneous Advertisements

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SITUATIONS VACANT AND WANTED.

A MANUFACTURING FIRM of Emulsion Plates and Films want to form connections with very capable man, who would be in a position to take up the manufacture singlehanded of Kinematograph Films;—Address with references A.W. c/o NEYROUD & SONS, Advertising Offices, 14/18 Queen Victoria Street, E.C.

WANTED by Operator, competent, reliable, age 34, abstainer, position in or near London.—G. W. J. 44 Wakehurst Road, Clapham Junction, S.W.

OPERATOR Seeks situation in or near London first-class Certificate N.A.C.O. Write M. c/o Croxford, 10 Eglington Street, Islington, London, N.

MOTION Picture Photographer Experienced in all subjects. Prompt and punctual in delivery. Terms moderate.—Apply HALL, Box 30 WEEKLY OFFICE.

BOY just left school is anxious to obtain situation in kinematograph works or factory where there is a possibility of learning the trade. Excellent references and recommendations—A. H. Box 23 Weekly Office.

MANAGER for Film Hiring department required at once, must have good buying experience. Reply with full particulars to Box 31 Weekly Office.

LADY PIANIST, thoroughly experienced Bioscope Shows, disengaged Sept. 20th. Good references. Permanent address, 25 St. Leonard's Road, East Sheen, Surrey.

YOUNG Gentleman Seeks situation to assist Bioscope operator, very good references, R. Howard 132 Cranbrook Road, Chiswick.

AN Artist with spare time and with special knowledge of slide painting desires work at exceptional prices. Can work up from drawings or descriptions Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

BANDS and ARTISTES.

FOR INSTRUMENTALISTS, Singers and Variety Turns, write for our lists etc.—REGENT CONCERT DIRECTION, Regent House, Regent Street, W.

BAND OF FOUR at liberty shortly. Piano Conductor, Violin, Cornet and Bass. Augmented if required. Well experienced in Pictures, Variety, etc. Can Compose and Orchestrate dramatic music to pictures. Also have splendid library of dramatic music etc. Abstainers, send terms.—MUSICAL DIRECTOR, 99 Netherfield Road, Nelson, Lancs.

APPARATUS & FILMS FOR SALE AND WANTED.

FILMS FOR SALE from ½d. per foot, good condition. £2, 1,000 feet. Send for list.—WARREN EAST, 11 Newland Street, Kettering.

KINEMATOGRAPH CAMERA and Printer, also Films, wanted to buy for cash. Must be cheap and in splendid condition. State price and particulars to Box 32, Kinematograph Weekly, Tottenham Street, W.

BIOSCOPE Machines overhauled and adjusted, Estimates free. Our experience of Kinematography commenced in 1894—Century Company, 8 Greville Street, Holborn, E.C.

BENNETTO, lanternist, Exeter, Open for Bioscope Shows, Lectures, etc. own Wrench 4,000 feet Film, Song Slides, etc, Gas, Slides, etc, always stocked. Cash only. Also wants to buy good Films including, Rough Journey, Nervous Twitching, Despatch Bearer, Aunt Janes Scrap Book, Physician of the Castle, Guardian of the Bank, No Rubbish, Prompt Cash.

SECOND-HAND films for Sale. All in perfect condition. An excellent selection of subjects. Prices from 5/- each. Lists post free.—Reed Brown & Co. 148 Westgate Road, Newcastle-on-Tyne.

FOR SALE Gaumont's Chronomegaphone outfit, complete, ready for the road guaranteed in perfect order and almost new. Cost over £160, what cash offers? Walker, 168, Ramsden Road, Balham.

SINGLE Lantern Screens at Wholesale price, washable calico eyeleted or tape send for price list stating size to Rudd, 23 North Street, Leigh-on-Sea.

FILMS Wanted, A trip to the Moon, Johnson's Donkey, The Muscovite, Messina Earthquake and Last Days of Pompeii, 1d. foot given if in good condition.—A.J. 11 Tottenham Street, W.

SALE BY TENDER.

To BIOSCOPE or KINEMATOGRAPH MANUFACTURERS and DEALERS ENGINEERS, etc.

SALE BY TENDER by the Receiver for the Debenture Holders of the Stock in Trade of the British Bioscope Mauufacturing Co., Ltd., of 11 Long Acre. W.C., consisting of complete Bioscope Machines, Parts for assembling to make about 40 Bioscopes, Lenses, Arc Lamps, etc. 3 New Lathes, Electric Motors and other new Machinery, Complete Ourfits of Tools, Pulleys, Shafting, etc. Fixtures. Fittings, Office Furniture, Typewriter; the whole amounting approximately to £1,000 at cost price.

The stock is on view on Thursday, the 30th September, and tenders will be opened on Friday, the 1st October, at 4 o'clock. Forms of tender may be obtained at 11 Long Acre, W.C., or from the Receiver, Mr. O. H. SNAZELLE Accountant, 35 Craven Street, Charing Cross, W.C.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

SLIDES of Commander Peary and Doctor Cook now ready the latter the only authentic one published. 1/3 each. Sanders & Co. 71 Shaftesbury Avenue, London, W.

WANTED Slides pertaining to China and its people. Good price given for original subjects, coloured or plain, send lists to J. Chuan, Box 32 KINE OFFICE.

MISCELLANEOUS.

SCENERY Painted in Black and White for Kinematography to order. Wide experience—Apply Godfrey Sutcliffe, Studio, 106 Brook Green, Hammersmith, W.

PENNY in slot Edison Electric Gramophone, complete with Ear receivers, 3 ft. 6in Concert Horn, motor, 2 accumulators, and 40 records, Price £7 cost £20, —Oakley Lodge, Christ Church Road, Hampstead.

FIRE Protection Device. The inventor of a simple, practical and efficient fire protection device is anxious for someone to become financially interested with him in its protection and manufacture. Would be a very profitable investment for gentleman who could put £50 or £100 into it.—OPERATOR A. KINE OFFICE 9 Tottenham Street, W.

ELECTRIC Piano without Motor. Good condition. Cash £15.—Bargain, 307 Hoe Street, Walthamstow.

POSTERS, POSTERS, POSTERS,—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, **360 Royal** the phone numberof THE GAUMONT Coy. LTD. Office in Liverpool, where every trade requisite can be obtained for purchase or hire.

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Great Marlborough Street, MANCHESTER.
Telephone: No. 2538, MANCHESTER.
Telegraphic Address: "OXYGEN," MANCHESTER.

BOYD STREET, NEWCASTLE-UPON-TYNE.
Telephone: No. 3239, CENTRAL.
Telegraphic Address: "OXYGEN," NEWCASTLE

regard the South as their peculiar preserve, are likely to be faced with competition from another quarter. I am given to understand that some of the chief Provincial renters have it under consideration (if matters have not gone a step further) to open up offices in London and make a bid for some of the business of the southern counties. It hardly needs saying that these gentlemen would be far from negligible competitors, and a welcome result of their arrival might be an increase in "merit," as opposed to "discount" buying.

* * *

Another result might be, to put it paradoxically, that although a still keener application to business would be necessary, renters would be found much less frequently than at present at "the head office." This is a riddle which anyone living in Cecil Court will read for you.

* * *

Seven weeks ago I remember seeing the ill-fated French military airship "Republique," which dropped to destruction at Moulins, last Saturday. I am glad to know that Mr. Urban's operators and those of the Eclair Co. obtained sets of pictures of the great dirigible in full flight.

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

In the Provinces.

"L'Union des Grands Editeurs de Films," momentarily holding its head offices at 5, Rue Grétry, Paris, is now developing the direct renting of the Ambrosio, Eclair, Itala, Lux, Raleigh & Robert, and Vitagraph films through the provinces. For that purpose certain large cities have been or will be provided with renting offices in direct dependence upon the Paris office. Each is managed by an agent, who must incur all expenses, general and advertising, the renting of offices, payment of employees or sub-agents, etc. The films are sent to him direct from Paris, entirely new (at least for the present moment), and the prices are established by this responsible agent with reference to the local conditions, competition, etc., though not differing materially from the schedules adopted by good, sound companies. A 20 per cent. commission on the total entries is given over to the agent in payment of all expenses, and he is not denied the right to deal with other businesses, the only defence made by the Union applying to the eventual renting of other films by their agent.

The sub-offices now number five, two of which are at Bordeaux and Nantes, and the three already opened at Lyons, Marseilles, and Lille. The population of these reach respectively 400,000 inhabitants for the first two, and more than 200,000 for the last. This latter is a very popular centre of the northern mining districts, where a few theatrical shows are in competition with "Cinema-Beer Shops," which are run at exceedingly low prices. Two important renters were already filling the needs of the kinematograph show public, but the opening of the "Union" branches has met with success, the returns in the first week having reached 2,000 francs.

A Full Light Cinema.

is promised in Paris by a Swiss concern, which lately tried to get it tested in the Casino de Paris. The system is worked under the protection of a German patent, which will soon be submitted to the writer, and it has been affirmed that this system makes possible the perfect working of the kinematograph with a large screen in a hall containing as many as fifty large electric arc lamps.

A Frequency Changer.

Another invitation has been tendered to the writer to see the tests of a new frequency changer provided with no revolving parts and realising an economy of 30 per cent. in the use of low frequency alternating currents. This frequency is raised to fifty periods per second, which gives a much better working of the arc with less resistance. In fact, we have been told that the steadying resistance has been entirely done away with. The principle of the machine is the use of the mercury tube. The guaranteed life and good operation reaches 1,000 hours. The cost for the 50-ampere type is stated to be 800 francs. The machine is built by the Westinghouse Company, who are familiar, as everybody knows, with the satisfactory working of mercury tubes.

The Stock Film Controversy.

We have heard that our notes on this question did not pass unnoticed, and we tried, for fear of being thought "onesided," to see the representative of the Eastman interests in Paris (Mr. Smith). Unfortunately, he was in Switzerland, and this postponed our interview. We, however, had a chat with Mr. Shilton, who does not deal with the kinematograph contracts but with the film trade and the deliveries. We had the confirmation that no delivery of non-flam film had taken place in France, except for limited tests, and the French production entirely lives on ordinary film supplies, of which the Eastman Company naturally provides the best part.

Who Supplies Stock Film?

Our readers know that a number of film makes already exist, some are in actual use and others are in an experimental stage. At the Crumière Film Office, 38, Rue de l'Echiquier, we were greeted by the manager, Mr. Barnier, who was satisfied with the trade conditions. A great deal of film negative and mostly positive, is turned out in their shops at Flaviac (Ardéche), and more will be done when the celluloid support is directly manufactured in their shops. The Cie Generale des Films, 5, Rue du Helder, will make the honours of their shops to the writer, and the trade will benefit from their coming activity. The Viscose Company is responsible for the foundation of this affiliated concern, and the working out of important patents and processes, for the development of which they have spared neither talent nor expense. Our British friends also contribute to the film stock of the French market, with the celebrated Edwards film presented here by Mr. Hubsch, and the Barnet photo film now in the hands of the Pathé Company. Germany sells the Astra film and the Agfa make, this name is an abbreviation of the name of the powerful company who manufactures this film, the "Aktien Gesellschaft fur Anilin." We shall say more about this matter in another issue.

A Belgian Branch.

It is stated that a Belgian branch will be open for the benefit of Mr. Moriaud, the Parisian renter, and of the Bruxelles exhibitors, through the expert activity of Mr. Lucas, lately in Paris with the Central Cinema.

Personal.

Mr. de Gobert, who was instrumental in opening the exhibiting and renting business in Vienna to the Cinema Banque in Paris, through an Austrian branch under his management, is now in Paris.

An Answer.

To readers inquiring about the possible troubles if they adapt the works of selected authors, irrespective of their rights, and about authorship duties. We recommend them to exercise a great care in so doing, as a number of these works belong to the "Sociétés d'Auteurs" which intends using its rights of adaptation. Victor Hugo and Daudet are among the authors whose works cannot be kinematographed freely, and many others are on the list, which we will, if of sufficient interest, bring out in another issue.

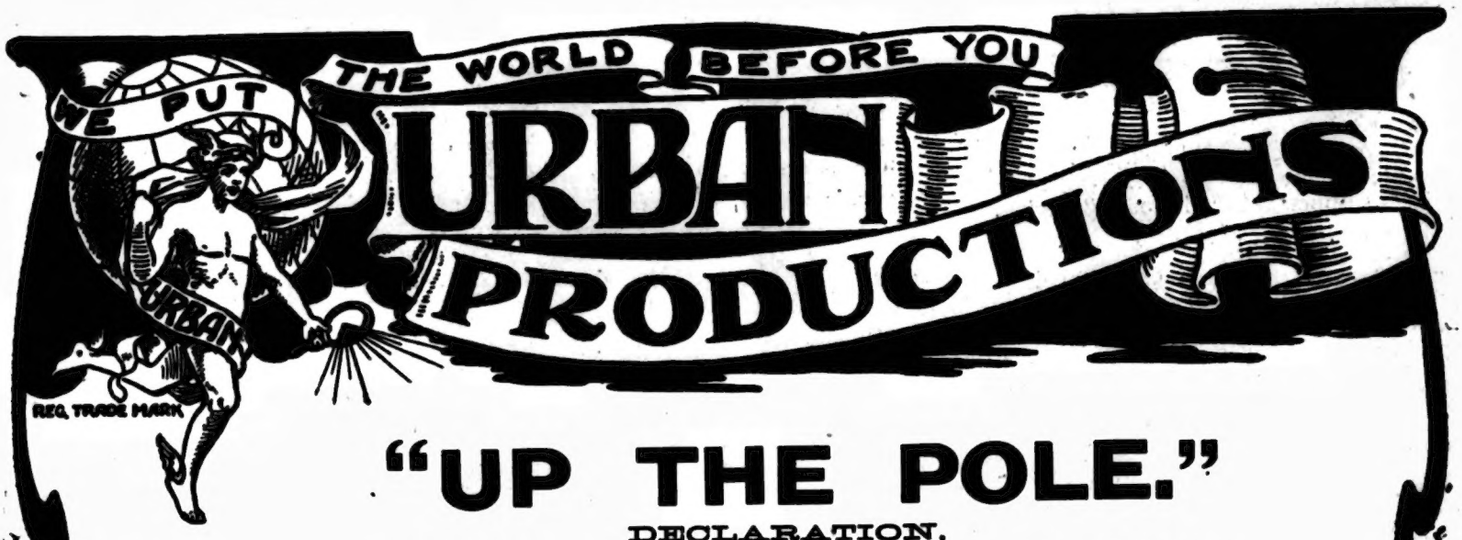
Special Number a Necessity.

Such a number should, in everybody's opinion, cross all the channels and make permanent connections for the trade all over the world. Our friends in Paris, when receiving the visit of the WEEKLY'S representative, object to the exclusive use of the English language, which they do not understand sufficiently well, they wish this issue to be made International in all acceptions of the word, and they were pleased to know that certain articles would appear in their mother tongue.

KINEMATOGRAPHS AND FILMS.

A Sale by Auction is held at Stevens' Auction Rooms (Estd. 1760) every Friday, at 12.30, in which Kinematographs, Films and Lanterns, are frequently included.

Catalogues forwarded on application. Goods included in early Sales. **38 KING ST., COVENT GARDEN, LONDON, W.C.**



"UP THE POLE."

DECLARATION.

"HOW I COOK-ED PEARY'S RECORD."

"I, Munchausen, Baron, hereby declare that I have not only reached 'Farthest North,' but have been absolutely 'Up the Pole.'

"In further confirmation of the above declaration, I have handed over to the Charles Urban Trading Co., Ltd., full Kinematograph records of my unique experiences. Signed, MUNCHAUSEN. September 27th, 1909."

No. 2464. **Code "Pole."** **Length 380 feet.**

THE WONDERFUL MACHINE OIL.

A Bioscope Mystery, unsolved even by Experts.

The pictorial story of a young man, who, on finding that his bicycle will not run smoothly, consults the keeper of a repairing shop, who lubricates the machine with magic oil.

The cycle responds to treatment and, travelling at top speed, throws its rider, who thereafter follows perspiringly. **The bicycle, relieved of its burden, makes a prolonged tour on its own account. Unsteered, the bewitched machine negotiates all manner of obstacles, up and down hill, fording a deep stream, upsetting a picnic party, making no trouble of a carriage, which it surmounts, goes up the steps of a house and returns, and finally, after many adventures, calmly enters the shop from which it was originally taken.** The owner follows, exhausted and dishevelled, and is in turn treated to a dose of the same oil, with wonderful and exhilarating effect. ***A WINNER.***

"One of the most genuinely funny—not to say astonishing—animated pictures that has ever been shown."—KINEMATOGRAPH WEEKLY.

No. 3490. **Code "Lubricate."** **Length 355 feet.**

THE INVISIBLE DOG.

Comic almost to a degree of hysteria. The terrier pet of his master has the power of rendering himself invisible, but cannot so treat the various articles he purloins, which dance and jig and are dragged about as if by an actual, visible canine. Still invisible, he brings all his visible spoils home. Even a baby is treated to a ducking by the dematerialised dog during amorous passages between a policeman and its nurse, but the rescued infant is none the worse.

Sausages are his last prey. He seizes a roll and has a tug of war with its owner; invisibility occurs, and an unusual spectacle is presented by a string of sausages conveyed without visible means along the road. The various victims of the impish terrier give chase, and are cheerfully greeted by its owner on their arrival. Superimposition occurs, and an exquisite portrait view is afforded of owner and dog in mutual congratulation of the result of the sport.

No. 2449. **Code "Unseen."** **Length 355 feet.**

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TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

Sketching on the Screen.

PROF. EDGAR.—For freehand sketching to appear in white upon the screen, a specially prepared lantern may be necessary; this would leave the first half of the condenser next the light, the other half of the condenser is attached, together with the objective, to a special front capable of being hinged upwards so that the objective would point towards the ceiling. A mirror is fixed at an angle of 45 degrees between the two parts of the condenser, and this same mirror may serve as the sole support of the hinged front. The light passes through the first half of the condenser, falls on the mirror, and is thence conducted to the second half of the condenser, whence it reaches the objective. This would, however, give us a disc on the ceiling; so at the immediate end of the objective a small mirror is hinged whereby the rays are deflected to the desired position on the screen. On that part of the condenser which is now in a horizontal position, a prepared slide or piece of glass is placed. It therefore follows that with all the parts of the apparatus in the position stated, anything drawn or placed where the prepared glass is, will be projected on the screen in the ordinary manner. The glass or plate in question is prepared by holding it over a piece of burning camphor until it is rendered quite opaque by reason of the carbon deposited on its surface. With this in position, any sketches can be made upon it with a fine point and will show in white upon the screen, each line appearing as though it were drawn with white chalk upon a black screen. Lanterns of the class designated are termed demonstrator's or science lanterns. There is another mode whereby a somewhat similar effect can be produced with an ordinary lantern, but in this instance the sketch or tracing must be done on an upright surface. This appliance, which is practically a long slide, is termed the Pandiscope, and is the invention of Messrs. W. C. Hughes and Co., of Brewster House, Mortimer Road, Kingsland, London, N.E. The illustration herewith shows that the action is after the style of the pantograph, which, as is well known, is an instrument used to enlarge,

reduce, or copy plans, etc. One end of the instrument or slide is inserted in the lantern stage, but before doing so a prepared glass (smoked after the style mentioned) is slipped into place. At the other end of the slide is a piece of ground glass which is illuminated with a small lantern attached. There are two pointers, one at the ground glass and the other at the smoked glass, so that if any picture be traced over at the ground glass with the pointer, each line is reproduced inverted by means of the pointer on the smoked glass. Many amusing and instructive sketches may thus be quickly made to appear on the screen in lines of white. Relative to your other question the apparatus is practically a mixed jet for limelight.

Transparent Screen.

J. DERBY.—Stout calico will answer the purpose, but as you intend having a large screen, arrange so that there will not be a joining seam in the middle; rather have the full width of the material in the centre and sew the extra pieces at both top and bottom. The screen will be improved if it be wetted, but not knowing just how and where the screen is to be hung we cannot give definite advice *re* wetting by means of a fine spray. Relative to the trouble respecting the bright patch of light as in the case of one stationed so as to practically look into the lens, this can be obviated by placing the screen well above the audience, when such is on the level, but if it is for use in a building where there are several tiers, such as galleries, etc., then some part or other must have the disadvantage of this. How would it answer to find out the angle where the bright spot appears and make a special line of cheap seats there? Raising the illuminant as you suggest would not answer at all; this would merely decentre the light with relation to the optical axis and cause certain shadows on the screen.

The Power of Certain Jets.

HIGHEST POWER.—To state definitely that either of the jets you mention was superior to the others from a light-giving point of view would entail considerable experimenting, and even then the difference would be so slight as to be hardly worth the trouble. You may take it that the four mentioned in your first list are practically equal, and the selection may be left to your own desire from the exterior point of view as each is made in a slightly different pattern, consequently the general appearance of one may strike your fancy in preference to the others. Referring to your second list you would obtain a better light by using two cylinders.

Taking Motion Pictures.

EXPERIENCED AMATEUR (Liverpool).—What sort of pictures do you want to take? Some subjects cost hundreds of pounds before being ready to take, and you do not mention whether it is your intention to arrange some theatrical style of piece, or merely depict some street scene. Relative to your question about a camera, it would hardly do for us to advise any one particular make, there are several good ones. Taking your question all round we cannot say exactly what it is you want to know. Please repeat in more definite form."

Alterations to a Building.

MANAGER (London, N.)—You should be the best judge, as you must have a good knowledge of the building, whereas you supply us with very little data to go on. The L.C.C. regulation which you must consider would be that in which it is stated—"In no circumstance shall a kinematograph chamber be placed so as to interfere with the free use of any exit way, and any temporary alteration in the regular line of a gangway must be amply compensated for by the re-arrangement or removal of seats."

Kinematograph Apparatus for Home Use.

E. J. (Bath).—Having the electric light laid on in your house you might get from any dealer in lantern apparatus a small electric arc lamp which is supplied with a bayonet holder for attaching into the place where the ordinary incandescent lamp fits. Such a lamp with resistance will cost somewhere about a couple of pounds. Then as regards the lantern, this may be had with the projecting mechanism from about five pounds up. It is, however, not uncommon to find that the cheaper the projector the more the noise. Several adjuncts may be necessary, but these the dealer will be able to explain about. By the time you have bought a supply of films, the amount you mention will about be used up. Re a camera, say somewhere about eight pounds, but this would not include the stand.

The Raven is a wise bird. The wisdom of advertising in our International Number is apparent. We are acknowledged to be the first and most important kinematograph journal in the world.

MESSRS. A. E. HÜBSCH & Co. having made arrangements with several of the best Continental makers, as well as THE VESUVIO PICTURE Co., for their exclusive agencies for Great Britain and her Colonies, are now booking orders, for delivery, for the following films:—

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A charming story of Hungarian peasant life. The scenery is really magnificent, and forms a fine setting for a humanly pathetic and interesting story. The acting is most artistic, and the photographic quality is equal to the very best.

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A VERY STRONG DRAMATIC.

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Landing Passengers in a Rough Sea at Tunis.

A CHARMING SEASCAPE PICTURE.

Price 4d. per foot nett **Length 256 feet**

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THE CONSCIENCE.

A REALLY FINE DRAMATIC.

Price 4d. per foot nett **Length 492 feet**

Algy's Excursion to the Seaside

"A SCREAMINGLY FUNNY FILM."

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Down the Isar on a Timber Raft.

A PARTICULARLY INTERESTING AND FINE SCENIC PICTURE.

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Electric Theatres (1908), Ltd.

A FILM TRUST FEARED.

Colossal Capitalisation Scheme Scouted.

Some trenchant criticisms were passed by the shareholders of the above Company on the proposal of the directors to amalgamate with other companies, and to increase the share capital to £400,000.

The conference with the shareholders took place on Friday last at the Theatre de Luxe, Strand, when about 100 were present. Mr. Roland Hill presided, and among others were Mr. F. Mouillot, managing director of the Company; Mr. W. M. Borrodaile, secretary; Mr. G. W. Jones, manager of the London Cinematograph Co.; and Mr. T. K. Grant, representing Messrs. Lumiere.

It will be remembered that in last week's KINEMATOGRAPH we drew our readers' attention to the colossal proposal of the Electric Theatres, Ltd., and expressed our doubts as to its wisdom.

THE SCHEME.

The CHAIRMAN gave a very lengthy explanation of the proposed amalgamation. The proposal, he said, was to form a new company to be called United Electric Theatres, Ltd., having a capital of £400,000 in 800,000 shares of 10s. each, but only to allot half at present. They proposed to purchase the London Cinematograph Co. and the Exclusive British and Colonial (Canada excepted) rights of Messrs. Lumiere's non-flam and ordinary films; also 25,000 A shares of 10s. each of the Biograph Theatres, Ltd.; also the lease of Cinema House in Oxford Street. Their own Company, the Chairman proceeded to point out, would receive three shares in the new company for each two shares of its issued capital, so that each shareholder would receive an immediate increase of 50 per cent. on the nominal amount of his investment. The London Cinematograph Company would receive one share in the new Company for each share at present held in the Company, and it was proposed to pay £18,750 in cash to the Biograph Theatres for their 25,000 shares. The price for the Lumiere contract was £42,600. This was to be paid for by £23,700 in cash, by instalments ranging over eight months, and £18,900 by the allotment of £37,800 fully paid 10s. shares in the new Company. The total consideration, therefore, which the new Company would pay for the several businesses was £143,850, viz., £42,400 in cash and £101,400 in shares. The scheme was to issue 200,000 shares of 10s. each, to produce £100,000, which would provide enough money for the cash purchase requirement and leave a considerable margin for working capital.

ESTIMATED PROFITS.

With regard to the question of profits, their own theatres yielded at present £28 18s. 2d. per theatre per week, excluding depreciation and administration expenses. They calculated earning £25 per week on an average, on thirty theatres running, or £39,000 per annum. Estimating on the requirements of thirty theatres, together with the outside trade of the London Cinematograph Co., the profits of the film department, based on figures furnished by Mr. G. W. Jones, should be at least £300 a week, or £15,600 per annum. The profits likely to be derived from the raw film department and from the exclusive rights of Lumiere's non-flam films were estimated at £25,000 per annum on figures furnished by Mr. R. Grant, and verified by Mr. Jones. The profits on the Biograph Theatre shares were reckoned at £2,500 per annum. It was anticipated that the profits from Cinema House, when opened to the public and fully running, would be £200 per week, or £10,400 per annum. The total annual profits which the directors confidently expected to receive was as follows:—From the Electric Theatres, £39,000; film department, £15,600; Lumiere's rights, £25,000; Biograph shares, £2,500; Cinema House, £10,400; in all £92,500 per annum. This return would be on an issued capital of £201,400, which was all it was proposed to allot out of the £400,000, leaving an ample margin for further developments or contingencies which might arise in the industry.

THE REASONS.

In giving the reasons for this colossal capitalisation, the Chairman said the directors believed that the kinematograph business had a great future ahead of it in this country. America, France, and other countries were ahead of England in the matter, and the fabulous profits made by foreign countries, and principally by those who combined the production side with the entertainment side, led them strongly to feel that that they should follow that example. They, the Electric Theatres, Ltd., as one of the most important exhibiting concerns in the country, should seize the opportunities of combination afforded to them, and thereby form a solid business which could proceed on its program of expansion and development without the constant fear that some day—by the formation of a Trust among the manufacturers—they might find themselves without a program, unless they paid an excessive cost for films, which would materially reduce their profits. It was a system of insurance they were arriving at. And not only that, but by absorbing the businesses referred to they were reaping the benefits of their profits and savings, which in the case of the London Cinematograph Co. and Lumiere contract were both very considerable, and fully justified the price they proposed to pay. Ever since the early days of the Electric Theatres, Ltd., the directors had in view the necessity of assuring a good film service, and for this reason the London Cinematograph Co. was formed, so that they should not be at the mercy of the film hirers. The latter Company had rapidly increased its hiring department, and besides being an important buyer of new films from leading makers, had established a very efficient producing department for the taking of kinematograph pictures.

With regard to the Lumiere contract, the directors considered they were acquiring a valuable asset in securing the exclusive supply of their ordinary celluloid film and kinematograph material and apparatus, but more important still, of their two latest inventions—the non-inflammable film and a plate for the direct photography in natural colours.

Mr. F. MOUILLOT, in seconding the resolution to form the amalgamation, speaking as one largely interested in theatres and music halls, said he was at first opposed to the kinematograph industry, but he had since become a very large shareholder in Electric Theatres, Ltd., and hoped to become a larger shareholder in both companies. He was thoroughly in accord with the proposed amalgamation. At present they were in the position of having guns without ammunition, being in the hands of manufacturers as regards films. Under the proposed scheme they would be in a position to provide their own films. The amalgamation with Messrs. Lumiere would considerably strengthen their hands. The London Cinematograph Co. was making a profit of £179 per week——

A SHAREHOLDER: What dividends have you paid out of that profit?

The CHAIRMAN said the Company had not been a year in existence yet.

A SHAREHOLDER asked what profit the Electric Theatres averaged?

Mr. MOUILLOT replied they averaged £500 a week.

Mr. T. K. GRANT, the British representative of Messrs. Lumiere, emphasised the value of the acquisition of their rights in various ways. The Electric Theatres Co. would not only be acquiring the non-flam film, which was a monopoly at the present time, but also all future inventions of Lumiere. They would also be acquiring the supply of the kinematograph subjects produced by a number of Lumiere's subsidiary companies in different parts of the world. Thus they would have a complete command over the manufacturers of kinematograph apparatus, the supply of non-flam and ordinary film, and the command of a very wide range of subjects of all kinds, dramatic, educational, travel, and topical. The amalgamation would place them beyond the reach of any combine. In order to further emphasise his argument on this latter point, Mr. Grant produced the current issue of the KINEMATOGRAPH WEEKLY and read an extract from our Paris Correspondent's Letter referring to the differences between MM. Pathé and Eastman. Mr. Pathé refused the contract with the American Film Manufacturers, not owing to price and general conditions, but because "the contract contained certain conditions which are unacceptable to any dignified manufacturer." Did they, the Electric Theatres, Ltd., concluded Mr. Grant, wish to put themselves in the position of having to bow down to conditions which were unacceptable to dignified manufacturers? If not, they must protect themselves, and he saw no other way to protect themselves than by accepting the situation offered by their Board of Directors.

THE OPPOSITION.

Before the resolution was put to the meeting, it was evident that a spirit of determined opposition was present among the shareholders.

Mr. JOHN PROCTOR said he represented 22,000 shares against the

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NEW SUBJECTS.

The Prince and the Pauper

This story is founded upon the remarkable resemblance between Edward, the youthful Prince of Wales, and Tom Canty an intelligent pauper boy. How theychanged clothes for a boyish prank, their position as a result being reversed, and the complications that arise. Also how near the pauper boy was to being crowned king. In the words "It may have happened, it may not have happened; but it could have happened": the celebrated author—Mark Twain—speaks the truth. The scene of London Bridge, and all others, with costumes, armour etc. is historically correct, and is a lesson in the customs and manners of the period in both high and low life.

No. 6494 **Code "Verringern."** **Length 1065 feet**

LOCHINVAR

"Oh, young Lochinvar is come out of the West, Through all the Wide Border his Steed was the best"; and because his horse was the best we see him carry off his bride and marry her despite opposition. A story told in a regular Scottish Atmosphere full of life.

No. 6495 **Code "Verrons."** **Length 795 feet**

The Tobacco Edict

A picture of Old New York in 1684 when the Governor issued an edict to forbid smoking. How the male inhabitants—in all their quaint costumes and characters—smoked the Governor out, on his own step.

No. 6496 **Code "Verrooken."** **Length 205 feet**

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scheme. He complained that the shareholders had not received sufficient information as to the financial position of either of the Electric Theatres, Ltd., or any of the other concerns. He did not want any philanthiophy. He was quite satisfied with his forty per cent. dividend, and did not want it watered down in the manner proposed by the scheme. The London Cinematograph Co. had never paid a farthing, and their shares were unsaleable. If they took the shares they would be receiving 15s. in paper for 15s. of saleable stock. He submitted the same argument applied to the Biograph Company. The scheme proposed to give those Companies cash for paper. The whole thing was a farce from beginning to end. In the whole course of forty years' experience in the City he had never heard such a proposal put before shareholders. Instead of listening to it they ought to have some information in writing. He had waited in vain for information of a financial kind which would induce him, representing 22,000 shares, to accept the proposals of the directors. In rejecting these proposals the shareholders would be doing the best thing for themselves. It was about time some enquiry was made as to what the Board had in their minds when they put this scheme before the shareholders. He moved the rejection of the scheme and the appointment of a committee of three to enquire into the financial position of the Company in order to get the necessary information.

Another Shareholder asked if it would not have been better for the Electric Theatres Co. to have published a balance sheet before starting this scheme.

The CHAIRMAN replied that the Company had not been in existence long enough for a balance sheet to be published. The annual accounts would be published in due course.

The Shareholder said they had been going nearly twelve months, and ought to have some figures. It was absurd to sell their stock for 15s. when they could get 28s. in the market for them.

Mr. PARRY: Supposing this scheme is rejected to-day, so far as the Electric Theatres is concerned, the Lumiere contract goes.

The CHAIRMAN: Yes. The option expires to-night.

Mr. PARRY asked if the Electric Theatres were bound by contract to the London Cinematograph Co. for the supply of films?

The CHAIRMAN: None at all. We are in the open market.

Mr. J. BIRNBAUM said it seemed to be an excellent scheme for the London Cinematograph Co., but not for the Electric Theatres Co. In the absence of further knowledge he considered the price to be paid for the Lumiere monoply a very large one.

Another Shareholder said it seemed to him that the whole scheme seemed to be creating what the Company said they were afraid of, namely, a "squeeze out." What if the film makers invaded the theatres as they proposed to invade the film trade? Why should the film makers ever attempt to squeeze out the Electric Theatres Co. who were one of their biggest consumers? It seemed to him that the Company were inviting a squeeze out. Were they not largely dependent on foreign companies for their films?

The Chairman: Yes; but there would be no chance of retaliation with Lumiere at their back.

A Director reminded the former speaker that the allied companies of Lumiere's were in existence.

The Chairman said the reason the London Cinematograph shares were so unsaleable was because they were not on the market. He would not part with them.

A Shareholder: I've got 500 that I'll sell for 10s.

The Chairman invited the speaker to come down to the office after the meeting.

Mr. Richardson pointed out that the Directors had £15,000 of capital to call up, so that they had ample funds without amalgamating.

The Chairman replied that if they could have got the £15,000 the directors would not have come forward with the present proposals, but the shares were under option, and it had not been exercised. Mr. Proctor had stated that he would be quite content to receive 40 per cent., but he (the Chairman) was afraid he could not possibly get any dividend if the scheme were rejected, as the money would be required in connection with the new theatres. They could not go on with their large views unless they had larger capital.

Mr. Proctor: I know you can't. I don't want you to exercise those large views and water my stock.

The Chairman: You are getting the water.

Mr. Proctor: I don't want it.

The Chairman: Other people do. If this (Lumiere) option is not taken up now, it will be readily taken up to-morrow.

Mr. Proctor: Already the shares have fallen from 25s. to 16s. since this proposal was made, whereas on their merits they ought to be 30s., or indeed £2.

The Chairman said they would bow to the decision of the shareholders, but he thought they would do well to take the advice of the directors.

The resolution was then put to the meeting and was lost by a large majority on a show of hands.

A Shareholder: Is our shilling dividend ensured for next month. (Laughter.)

The Chairman: No, sir. We shall want every penny to carry out our plans.

Mr. Proctor then pressed for the appointment of a committee of three to examine into the position of the Company.

The Chairman stated that Mr. Proctor's motion was out of order, but as they had nothing to conceal the Directors would be quite willing to meet three shareholders to discuss the position.

The following gentlemen then consented to act on the committee. Messrs. John Proctor, Theodore Birnbaum, and Herbert T. Bloor.

We understand that the proxes in the room in favour of the scheme largely exceeded those against it, but not sufficient to carry the three-fourths majority.

The directors of the London Cinematograph Co. (1909) (Ltd)., announce that they have exercised their option on the Lumiere contract referred to. The terms are now finally settled with Messrs Lumiere, of Paris and Lyons, the latter having agreed to accept their share consideration in shares of the London Cinematograph Co, (1909) (Ltd).

VIEWS OF COMMITTEE OF INQUIRY.

Mr. JOHN PROCTOR, interviewed by a WEEKLY representative, said he had the fullest confidence in the directors as an able body of gentlemen who had done remarkably well so far in the conduct of the company. He was going into the inquiry with a perfectly open mind. With regard to the scheme he did not consider such a gigantic financial proposal was either imperative or necessary. Nor did he think that either the London Cinematograph Company or the Biograph Theatres Company were worth the value placed upon them. Yet it might be shown by the directors that they were. It was a matter for investigation. In the absence of more definite information he was of opinion that with an earning capacity of £30,000 per annum, and with £15,000 uncalled capital the Company was in a sufficiently able financial position to carry out its present contracts, and still continue to earn remarkably good dividends. Before submitting such a scheme the Company should have furnished to the shareholders balance-sheets showing the financial position of the two companies they proposed to amalgamate with. But, as he said, it was possible the directors could furnish satisfactory data on that point. He did not think there was anything to fear in the way of a film Trust, nor did he believe in the permanent monopoly of a non-flam film. In moving for the appointment of a Committee of Inquiry his object was simply to obtain information as to the financial position of the three companies concerned, for the benefit of the 22,000 shareholders he represented.

Mr. HERBERT T. BLOOR, who is a chartered accountant in a large way of business in the City, also expressed confidence in the directors. It was not to be supposed that the inquiry denoted any want of faith in the directorate or any suspicion of weakness with the Company. It simply arose out of the meeting and the proposals put before the shareholders. The directors had made the Company a paying concern, distributing excellent dividends out of earnings. Regarding the proposed amalgamation what struck him was this, that whereas the profits of the Electric Theatres Co. was a substantial fact, the profits of the other two companies were prospective, that is, so far as the information vouchsafed to the shareholders was concerned. The idea of a film Trust was, he thought, chimerical. Supply invariably followed demand in everything, and it would be the case in the kinematograph industry. Similarly he did not place much value on a non-flam film monopoly. He did not attach any importance to the rumour that some of the directors were unloading their shares. He understood that one director only had taken that course and it was for a comparatively small amount. In conclusion, Mr. Bloor gave our representative to understand that the inquiry was not of a malignant or hostile character, but was simply actuated by a spirit of prudence, arising out of the proposals of the directors.

Mr. THEODORE BIRNBAUM, who is the Managing Director of the well-known Gramophone and Typewriter Co., Ltd., a company which, as everyone knows, deals in very large financial undertakings, on being seen by a WEEKLY representative declined to give any opinion on the scheme. When the committee had conferred with the directors they would, no doubt, have some interesting information to give the shareholders, but until such a conference had taken place there was nothing to be said.

SOME PRESS OPINIONS.

The *Financial Times* refers to the proposed amalgamation as "an ambitious scheme" and says: "In our opinion the shareholders acted

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Uncle arriving at short notice on a visit to his brother-in-law finds himself welcomed by the children, the adults having an engagement which cannot be postponed. The youngsters make the most of their opportunity by making him the butt of innumerable pranks, depositing him in a bath of water, etc. etc. and finally driving him from the house entirely. Nemesis however, appears shortly afterwards in the shape of the returning Ma and Pa.

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wisely in rejecting it." "It is to be hoped," continues the *F.T.* referring to the appointment of a committee of inquiry, "that something a little less grandiose but more promising and practicable will be evolved."

Financial News: "Had the directors scheme gone through, the company would have avoided the issue of a balance-sheet, which it will now have to produce in due course. In rejecting the board's proposals the shareholders have acted wisely."

The Kialto thinks the suggested terms all in favour of the two other companies, and pertinently asks: "What is known about the position of the London Cinematograph Company and the Biograph Company?" "We do not like the scheme and with all due respect to the directors—who deserve the gratitude and thanks of the shareholders—we are convinced that they are making a mistake in amalgamating their own substance with what may turn out to be nothing but a couple of shadows."

The *Evening Standard*, referring to the chairman's statement that if the scheme was not carried out profits would have to be drawn on to fit up the new theatres recently acquired, says: "This fact hardly seems a grave objection, for the Company has been paying 40 per cent. dividends, and the temporary cutting down of such a distribution would not be a hardship, especially as ultimately the Company would probably find itself in a better position than ever."

Pall Mall Gazette says: "No doubt before any fresh proposals are brought forward the accounts will be forthcoming and the shareholders able to see where they are."

Morning Leader: "Vigorous opposition was encountered. The shareholders strongly objected to the Lumiere contract on the ground of its cost and to the absence of information as to the position of that undertaking."

Leeds Mercury wrote: "The proposal . . . is one that should not be embarked upon by the shareholders without adequate information."

Latest News from America

(FROM OUR OWN CORRESPONDENT.)

The Independent Moving Picture Alliance.

The most important step taken by the Independents since the opening of the contest with the Patents Company was the calling of a conference at Chigaco to discuss the formation of an association with the above name.

There was a representative gathering of all the chief men of the Independent party, under the presidency of Mr. W. H. Swanson, and the proceedings opened by the reading of the "platform" of the new body as drawn up by Messrs. J. J. Murdock, I. W. Ullman, and Dr. R. A. Gamble, which included the division of the country into four districts for purposes of organisation, the starting of a publicity department, and the engagement of demonstrators to travel through the States to prove the quality of the Independent goods by actual demonstration to the showmen.

This report having been read and approved the meeting fixed the initiation fee at 100 dollars until November 1st, when it will be increased to 250 dollars. It was agreed that in addition to the renters, the Independent manufacturers should be admitted to membership on payment of the fee and royalties of 2·50 dollars on every machine sold and 2 dollars on every reel of film, importers of foreign film to pay one dollar on each reel sold.

A scheme of insurance similar to that of the Patents Company was left to be settled by the Executive Committee.

An important resolution, which will be hailed with great pleasure by the showmen, was to the effect that the shortage of length in reels of film is not to exceed 2 per cent. for American subjects and 3 per cent. for films of foreign manufacture.

A Credit and Information Bureau, to advise on the standing of customers was agreed to be formed.

The election of officers resulted as follows: President, J. J. Murdock; Vice-president. J. W. Morgan, of Joplin, Mo.; Treasurer, A. Kessel, Jr.; Secretary, William H. Swanson On the Executive Committee Ingvald C. Oes, of the Great Northern Film Company, was elected.

A banquet followed the serious work of the meeting, at which Mr. Murdock, replying to the toast of his health, made an interesting statement regarding his vaudeville holdings:—

I resigned from the presidency and general managership of a firm paying me a salary of 25,000 dollars a year to accept the position of president of the International, who pay me nothing. . . . While I state I resigned from a position paying a certain amount, it is, I know, generally understood or assumed that I am now in the vaudeville business. My interests in the vaudeville business to-day are three times what they were before, and I think I can state that within the next thirty days they will be without any doubt greater than any one in this or any other country. . . . It is on record that at one time I cornered at least 90 per cent. of the headliners, so-called, in vaudeville, and I was entitled to commissions on all of those artistes which would have netted me at least 250,000 dollars . . . . but I was not handling these orders for the money I received for them, but for the general good of the business. . . . I desire to prove that what has happened in the past you may expect in the future; what I have done in vaudeville you may expect in the moving pictures. . . . You have a Board of five. On that Board you have two men solely interested in manufacturing, two men solely interested in exchanges, and one man interested in both, so that each interest has two and one-half votes.

The Censorship in Action.

A report from San Francisco says that the first report of the Censorship Committee appointed to pass upon moving picture films before they are exhibited, was filed with the Board of Supervisors recently for July and August. Altogether 415 films were examined. In July, 176 were approved, four condemned, and one passed after "improvement." In August 277 were approved, four condemned, eleven passed after revision, and two held for further consideration.

Items.

The Gem Film Manufacturing Company, of St. Louis, has been incorporated. A studio will be established in the Gem Theatre Building.

The W. E. Greene Film Exchange has been incorporated in Maine for the purpose of manufactnring and dealing in moving picture machines, films, etc., with a capital stock of 100,000 dollars.

Besides the fire regulations imposed upon the moving picture theatres of Washington, D.C., that all picture machines and the films used shall be enclosed in fireproof boxes of asbestos or metal while the performance is on, the commissioners have also imposed a new law, putting moving picture shows and buildings under the same law as the regular theatres.

Four moving picture theatres were closed in Punxsutawney, Pa., and the owners were directed not to reopen until steel booths had been provided for the moving picture machine and the aisles widened. It is estimated that it will cost each about 1,000 dollars.

Girl ushers have been installed in the Orpheum, Milwaukee. The girls wear neat and natty red jackets, red caps and plain skirts, and they are proving to be alert and careful in their work, and are voted a complete success.

Accident at an American Film Exchange.

A Reuter wire from Pittsburg states that an explosion, caused by the ignition of a quantity of films, occurred at the offices of the Columbia Film Exchange on Monday. Scores of persons are said to have been injured, and a building, eight stories high, was wrecked.

LISTEN! TO THE SOUNDS:—

The Growl of Thunder,
The Patter of Hail and
The Downpour of Rain.

The Whistle and
The Rush of
The Emigrant Train.

The Roar of Cannon and
The Fierce Rattle of
The Maxim Gun.

The Burning House,
The Shriek of the Engine,
The Clang of the Bell,
The Cheers of the Crowd
When the work is done.

Storms on Sea and Land; Accompaniments to Every Band;
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And many other Natural Sounds are produced by the new "Effects" Machine,

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News and Notes.

Managerial Change.

Mr. Edward King has been appointed manager for Mr. Matt Raymond, at the Palace Theatre, Attercliffe, Sheffield.

Shackleton Pictures in Oldham.

Mr. Dottridge, of the Hippodrome, Oldham, with his customary enterprise, secured the exclusive rights of the Shackleton pictures for his hall this week.

The Vitagraph Stock Company

has been enlarged, and some seventy players are now regularly attached to the staff. More than two hundred names are on the waiting list in addition to the extra people.

Mayor Congratulates Showman.

The Mayor of Hartlepool has written to Mr. George Black, proprietor of the Palace Theatre and Picture Hall, West Hartlepool, congratulating him on the high class entertainments at the Hall.

Successful Anniversary.

Last week the New Animated Picture Co. at Monkwearmouth celebrated their first anniversary by entertaining to supper the whole of their staff and their wives. About forty participated, and a thoroughly enjoyable evening was spent.

Pictures and Music.

Pictorial concerts were started at Cutler's Hall, Sheffield, on Saturday, under the management of Mr. W. R. Boddington. The picture portion of the program was furnished by The Sheffield Photo Company.

Plots Plentiful.

The other day the American Vitagraph Company advertised for plots, employing as a medium one of the American weekly magazines. Within a week 250 manuscripts were received, and replies are still coming in at the average rate of twenty-five a day.

Fifteen Thousand Costumes for Picture Purposes.

In the new additions planned for the Vitagraph factory rooms will be provided for the storage of some 1,500 complete costumes. The present wardrobe contains about 1,200 sets of costumes, and they are sadly crowded for room. The new additions will relieve this pressure and provide more dressing rooms as well.

Music Gives Tone to Pictures.

Mr. W. H. Bushell, manager for Mr. Henry Hibbert's Animated Pictures, writes to the KINEMATOGRAPH WEEKLY from Sheffield as follows:—The Vivaphone is making a big hit in Sheffield. We make a speciality of music at our shows and the orchestra under the direction of Mr. Dunn give a high class tone to the whole show. If your representative is round this way any time it would give me great pleasure to show him round our hall. I do not think you will find many fit ups on the road to equal the one we have here. The machine is Gaumont's slightly altered, and the proscenium is really magnificent. The Fire Brigade and several members of the Council and Police have visited my show, and are perfectly satisfied that there is no danger of fire so far as we are concerned. We have the fire proof spool boxes, and our own iron box.

"Empire" Films.

Messrs. W. Butcher & Sons announce that beginning with next week, they will issue two new films weekly. The first two issues will be described in next week's paper, and will be found to promise great things for the latest English made subjects.

Vitagraph Specials.

A film *de luxe* to be shortly issued by the Vitagraph Company of America is a "Visualization" of Tennyson's "Launcelot and Elaine." The subject has been in hand all the summer, and will take rank with the famous "Les Miserables" series, the third film of which will be released very soon under the title of "Cosette."

Russian Made Films on the Way.

According to a St. Petersburg newspaper a limited company is in course of formation in the city, with the object of taking and publishing views of Russian scenery and stories, which will enable foreign audiences an insight into the public and family life of the Russian people. The capital is fixed at 300,000 roubles.

Two Kineto Successes.

The demand for the two recent films of this company, of The Zeigler Polar Expedition and The Burnham-on-Crouch Motor Races, consequent upon enthusiastic press notices, has severely taxed the resources of the firm—having necessitated the employment of a double staff, working day and night. The foreign orders for the Polar film have exceeded all anticipations.

The "Lion's Head"

trademark of Messrs. Cricks & Martin is now one of the best known in the trade and not unfamiliar to audiences as the indication of something more than ordinarily good in the comic line. The firm ask us to state that in future all the titles on their films will be printed in orange letters on a black background with the well-known mark in the top corner—a step which makes the Cricks & Martin films recognizable at a glance and satisfies the showman at once that he is getting the genuine article.

New Company.

The Walham Green Cinematograph Theatre, Limited, was registered on September 21st. Capital £10,000, in £1 shares. Objects: To adopt an agreement with M. A. Pyke, and to carry on the business of amusement caterers, providers of entertainment and kinematograph pictures, etc. Private company. The first directors (to number not less than two nor more than seven) are: R. A. Lyons and M. A. Pyke. Registered office, Dewar House, 11 Haymarket, S.W.

Success Causes Big Alterations.

Under the popular management of Mr. Arthur Russell, the success of the shows at the New Central Hall, Wigan, has been of such a nature as to necessitate additional accommodation. The structural alterations include a new staircase, and the whole of the building has been painted and redecorated throughout. Tip-up chairs have taken the place of the ancient variety, the whole of the re-seating being the work of the well-known firm of Dean & Co., of Birmingham. One prominent feature is the erection of a regulation lantern box of brick outside the building.

It's a TOPLINER

IF IT BEARS THE

LION'S HEAD

TRADE MARK—

The Sure Indication of Unusual Merit.

TO BE RELEASED OCTOBER 8th:—

The 'White Farm' at Crichel

(By Courtesy of Lady Alington)

A novel establishment, which gets its name from the fact that all the live stock is pure white, is illustrated in this subject, which shows animal life in its most grotesque, as well as charming, aspects —the beauty of a milk-white specimen of the nearly extinct English cattle being contrasted with the scarcely prepossessing appearance of a huge sow, also white, which in a close view is seen taking the edge off a keen appetite. Deer, horses, donkeys, turkeys, geese and chickens are among the other interesting inhabitants of the "white farm."

No. 188. Code "White." Length 310 ft. Price £7 15 0 (Less usual discount).

A Seaside Episode

A hustling little comic, in which retribution visits a husband who, taking advantage of his wife's absence at the seaside with the children, himself makes for the briny with a bachelor pal, and is unlucky enough to be discovered in feminine company by his better half.

No. 202. Code "Joy." Length 440 ft. Price £11 0 0 (Less usual discount).

Full descriptive Circulars sent each week on receipt of a postcard addressed to:—

CRICKS & MARTIN,

The Film House, Gerrard St., London, W.

Telegrams: "BIOLESQUE, LONDON." Works: Mitcham, Surrey. Telephone: 621 CITY.

Williamson & Co.

give us the pleasant information that as a result of the distribution of their new machine catalogue, recently noticed in these columns, a large number of orders has been received for their new model perforators, printers, etc. At the time of our visit an order was being despatched to a foreign producer, and we understand that the film makers on the Continent have been quick to appreciate the merits of the Williamson apparatus.

Anniversary of Wheatsheaf Hall.

The New Animated Picture Co., Wheatsheaf Hall, last week celebrated their first anniversary, and entertained in Morrison's assembly rooms the whole of their staff and their wives, who with a company of about forty other ladies and gentlemen, sat down to a supper, which was thoroughly enjoyed. After this a pleasant evening was spent with songs, duets, etc. Dancing in the large hall followed. At the close the proprietors and all concerned were heartily thanked by the staff and guests.

New Picture Hall at Bradford.

Even its greatest friends would hardly recognise the interior of the Temperance Hall, Bradford, which has now become the permanent headquarters of Mr. Henry Hibbert's kinematograph entertainment. The whole of the ceiling and walls (which were in a sadly dilapidated condition) have been draped in white and blue decorations, specially treated in order to make them fireproof. Although to all appearance ordinary muslin of the type so popular at bazaars, these trimmings are absolutely safe. The danger of fire is reduced to a minimum by Mr. Hibbert. Instead of the unused spool being exposed to the air, thus capable of being ignited, it is enclosed in a fireproof case, so that at the most only about four inches of film can burn. The whole machine, in accordance with the regulations, is also enclosed in a fire-proof box.

New Picture Hall at Hebburn.

The Argyle Picture Hall, in Whiteburn Street, Hebburn, was formally opened last week by County Councillor John Lizenby, chairman of the Urban District Council. In his opening remarks Mr. Lizenby congratulated the proprietors—Messrs. Paull, Bolam, and Paull—upon their enterprise in providing so pretty and up-to-date a hall for the amusement of the people of Hebburn. A picture hall in that part of the town would act as a counter attraction to the public-house. At the same time it would not only be a place of amusement, but furnish means of instruction. Mr. Lizenby was accompanied by Councillors J. D. Gordon, J. Booth, D. Sharpe, W. Burt, and R. Main. The following program of pictures was then gone through:—The New Little Mother, Dr. Nikola, Lover of a Smuggler's Daughter, Black Hands and Black Feet Terror, The Great Prize, Talked to Death, and The Aviation Week at Rheims.

Lantern and Kinematograph Lectures.

An excellent series of lectures, each illustrated with about one hundred views, have been prepared by the Great Northern Railway Company, including the following:—Lincoln and Linconshire; Lynn, Sandringham, the Norfolk Broads, and coast resorts; cathedrals and abbeys on the east-coast route; castles and mansions on the east-coast route; the Yorkshire coast and spas; the highlands and islands of Scotland. Inquiries should be addressed to the chief passenger agent, Great Northern Railway, King's Cross Station, who is prepared to loan the above to responsible persons. In the case of Lecture No. 7 arrangements can be made with the Great Northern Company for its up-to-date entertainment on the highlands and islands of Scotland. This is illustrated by 4,000 feet of kinematograph film and lantern slides. Complete apparatus, lecturer, and operator are provided at a nominal cost in cases where the proceeds of the entertainment are devoted to an agreed charitable object.

Military Notabilities at the Lyceum, Sydney.

Spencer's Theatrescope Co., Sydney, were honoured on Thursday, July 22nd, by the presence at the Lyceum of the District Commandant of the Military Forces, Brigadier-General J. E. Gordon, C.B., and his Staff. A guard of honour of the Senior Cadets of Sydney received the General, and members of the Automobile Corps were also present. A special attractively-printed souvenir program was prepared for the occasion, a copy of which Mr. J. L. Goodman, manager of the Company, has been good enough to send us. From it we find that the principal films, each of which is fully described by the way, were Brothers in Arms, The Lost Sheep, Inexperienced Angler, An Ill Wind that Blows no Good, A Good Watch Dog, Power of Love, Glimpses of Ireland, Terrible Kids, Sick Man, Marriage Through the Ages, Picturesque Kieff Naval Review at Spithead in honour of Australian Press Delegates, and From the Fighting Top of a Battleship. In addition Chronomegaphone selections by Harry Lauder and Will Evans were well received.

New Picture Hall at Wallsend.

Another splendid addition will be made to the present facilities for amusement in Wallsend-on-Tyne, when Mr. James McHarg shortly opens his new home of "Royal Animated Pictures" in High Street, East. The building is now constructed upon the latest style of picture halls, and the greatest consideration has been given in the arrangements for the comfort of the patrons. Time, energy, and material have not been spared in effecting a splendid transformation, and creating one of the cosiest and most thoroughly adapted picture halls in the Tyneside district. The hall is all arranged upon the one floor principle, and takes a general rise from the stage up to the rear of the building, so that from every point a clear and unobtruded view of the whole stage is gained. Seating accommodation is provided for about 650 persons, and is divided into three sections, the prices being twopence, fourpence, and sixpence. The cheapest seats are really comfortable, and are ranged nearest to the stage, the fourpenny seats coming immediately behind, and last of all, at the extreme rear, are the sixpenny seats. These are on the latest principle of tip-up chairs with velvet seats and backs. The entire floor is covered with cork linoleum, and throughout the ventilation arrangements are all that can be desired, the atmosphere being kept pure and wholesome without any excessive or objectionable currents of air. The hall is fitted with electric lights. The precaution has been taken to have an emergency gas supply led in. The stage, which is large and roomy, is well lighted and prettily decorated, while additional charm is lent by the picturesque drop-scene which has been provided. The operating room is supported on a platform across steel girders, above and away from the public at the rear of the hall, and is completely lined with concrete, so that all possibility of fire spreading to any other portion of the building is obviated. The arrangements in this respect are in keeping with all the other portions of the building, and are on the most improved and thoroughly modern practical lines that can be obtained. There are no less than four large and specially arranged "panic exits," which if ever occasion should unfortunately arise will allow of the entire building being cleared of the whole audience in the short space of one and a half minutes. In addition there is an inexhaustible supply of fire buckets, sand buckets, and automatic sprinklers. The premises will be used solely as a picture hall, without any variety turns at all. The films which Mr. McHarg proposes to bring to the "Royal" are of the latest and best, and will no doubt be a further revelation to the Wallsend public. Practically every picture will be novel and new to this district. The proceeds of the opening performance, Mr. McHarg proposes to hand over to deserving charities. The new hall will undoubtedly find as great, if not greater, public patronage amongst the people of Wallsend and district as the Tyne has done of yore, and will prove an admirable resort for a night's wholesome enjoyment.

Our Films are Sold at One Price!

To Small and Large Buyers alike.

IF YOU CANNOT AFFORD TO TAKE LARGE QUANTITIES YOU WILL NOT HAVE TO PAY MORE THAN OTHERS WHO CAN.

ASK FOR "BEAR" SUBJECTS.

YOU CAN GET THEM FROM ANY RENTER WHO BUYS FILMS **ON MERIT**, AND NOT BECAUSE THEY ARE CHEAP.

This Week's releases are:—

Heroism Reconciles (First-class Drama) - **705 ft.**

The Hanson Company (Comedy) - - **443 ft.**

Cremation of the Queen of Siam - **315 ft.**

A Subject of Historic Value.

Price - - - 4d. per foot nett.

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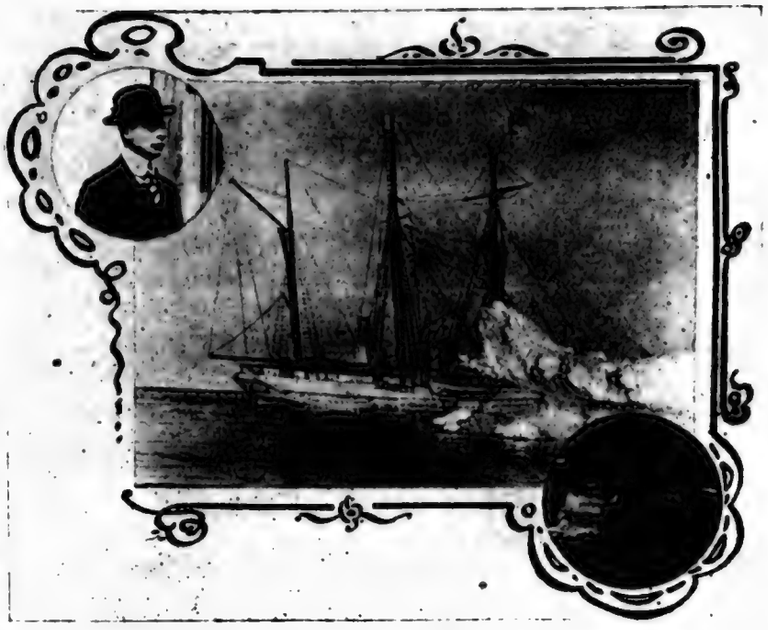
A Kinematographer's Captures in the Arctic.



Seated at one of the many inviting tables of the Café Cardinal, that favourite resort of Paris pressmen and those of the artistic temperament generally in the "gay city," I was enjoying a reverie, induced by the strains of a Rubenstein melody which met the ear with a delicious sweetness as it floated out upon the air from the orchestra at the portals, when a remark from my companion aroused me from my dreams of music poems.

"Gee whiz," he said to me, "Listen!

Seine as a Sink.

Fished out of the Seine during the month of July were: 2,680 dogs, 281 cats, 74 adders and vipers, 12 lizards, 212 birds, two squirrels, a donkey, four monkeys, and sundry fragments of other animals."

"Now that's a pretty big bag for the man behind the rod," he remarked, after reading out these peculiar statistics, "but you wouldn't call it a *good* one, anyway, would you? It must have been a trifle bad, eh?"

I argued that a more applicable word could be found, but at the suggestion my companion hinted that his stomach was almost as sensitive as a piece of Lumiere negative, so I forebode to name it, fearing to spoil the enjoyment of the *aperatifs* we were taking together.

"Not much in it for an animated picture," I said.

"Nothing whatever—no life about it at all," was the reply.

The pithy answer was characteristic of the speaker, as all will agree on learning that it was Mr. Isidor Roseman, of Arctic kinematograph fame.

On his recent return from his camera expedition in those icebound regions, in which the interest of the whole world has lately been centred as the result of the wonderful achievements of Dr. Cook and Commander Peary, I had met him as he drove from the Gare du Nord, laden with trophies which must excite envy in the hearts of all his friends and confreres, who have the privilege of inspecting such interesting mementoes of a memorable visit.

It can only be a matter of conjecture as to the many years those reindeer antlers, those seal tusks, and that human skull, which are numbered amongst his collection, have withstood the hand of time, for they present strong evidence of nature's handiwork in their bleached and polished appearance.

Having secured them at no little risk and trouble from their snow and ice packed beds, Mr. Roseman is naturally proud of the possession of these relics, but his chief interest lies with the permanent remainder of life in the Northern latitudes which he has brought back with him in the shape of moving pictures.

FEEDING A BEAR CUB.

"But these are just a few ornaments only for my chamber," said Mr. Roseman. "What you must see are the pictures of the bear hunt, which I kinematographed in the Arctic."

"It would interest me greatly. It must have been an arduous piece of work for you," I ventured to remark.

"Well, I must confess," he said, "that to obtain film pictures of this nature, one has to submit to a certain amount of hardship and discomfort. But use is second nature, and, as you may be aware, I am no stranger to this kind of work. During the number of years I remained with the Warwick Trading Co., Ltd., of London, I made several trips for them into regions where the temperature is many degrees below zero, so you will readily understand that I have had a pretty close acquaintance with icicles and icebergs. Only those who have experienced the low temperatures of a Northern atmosphere can form a proper conception of the intensity of the coldness. I give you my word that, sometimes, after five or six hours wearying tramp with the camera, following bear tracks in the snow, the perspiration has frozen upon my skin until I have practically been in a glazed casing from head to foot, and I have sometimes thought that, as a cherub-like ornament for the top of a wedding cake I should be in complete harmony with the icing. What a bit of 'Luck' for Buzzard's I might have been, eh?"

Somewhat tickled by Mr. Roseman's humour, I replied that, at any rate, I hoped his films would prove to be a slice of luck for his firm. "You have no doubt been able to secure some very interesting incidents," I said.

"Incidents?" said he, as he held forth several pieces of positive film prints. "Can you imagine my feelings as I turned the handle upon that fine fellow of a bear as he ploughed his way through the glittering snow towards my camera? Do you desire anything more unique than that female bear being driven from the ice floes and brought to bay in the sea with a shot from the chief of our party of hunters, the two baby bears clinging to the mother until the last moment, and then making frantic efforts to escape? INCIDENT, with capital letters right through the word, my dear sir! And then again, watch the movements of this massive white furred brute, struggling against captivity as it hangs suspended in mid-air during a temporary halt in the process of hauling bruin aboard ship.

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"There is great truth in what you say, Mr. Roseman," I said, as I looked upon these samples from this unique film. "The bear hunt will undoubtedly be in great demand, especially if the length is a reasonable one."

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"You have whetted my appetite, Mr. Roseman," I said. "Like Oliver Twist I am compelled to ask for more."

"More?" he said, "well, I'm not a little bit surprised, but you must let the bear hunt suffice for the present. I have many other exceptionally good negatives of special subjects which my enterprising chiefs, Messrs. Raleigh and Roberts, here will issue in due course, but of these you will learn more when next we meet for *aperatifs* at the Cardinal. The firm with whom I am at present connected is, as you are no doubt aware, renowned for the production of travel series, and I suppose there can be hardly a showman in existence who has not exhibited the Cape to Cairo pictures, and The Hippopotamus Hunt, which the intrepid Charles Raleigh himself secured, with such success. I am proud of the privilege of adding to these, and other well-known productions of Messrs. Raleigh & Robert, the picture of the Arctic Bear Hunt. I understand this is to be issued almost immediately and I have little doubt that the demand will be a very extensive one at this opportune moment and prove a satisfactory recompense to the firm for the trouble they have gone to in securing for the showmen of the world subjects embracing incidents of something more than ordinary interest."

"Well, Mr. Roseman," I said, "before bidding you *bon jour*, I offer my congratulations upon your safe return, for I can imagine that the taking of a return ticket to the Arctic is no guarantee that one is going to get back safely."

Said Mr. Roseman: "You are just about right in your supposition, for the safe return is a matter of some speculation. Once during the last trip, the ice gave way beneath my camera, and down I went into the sea, where I might have kept company with the seals had I not been timely rescued by the Norwegian crew, which put off smartly to my aid in the ship's life-boat.

"On another occasion it was a toss up with me whether or not I ran away and left my apparatus to the tender mercies of a wounded bear which charged down in a direct line for me as I operated the handle. It was a supreme moment for me, for, despite the shouts of the rest of the party in the distance urging me to "clear," I resisted the temptation to let slip the chance of securing a good picture, and had the satisfaction of seeing the angry looking brute drop exhausted just a little distance in front of my camera. Had it been otherwise, Master Bear might have made me an inside passenger, and provided me with a fur overcoat free of charge."

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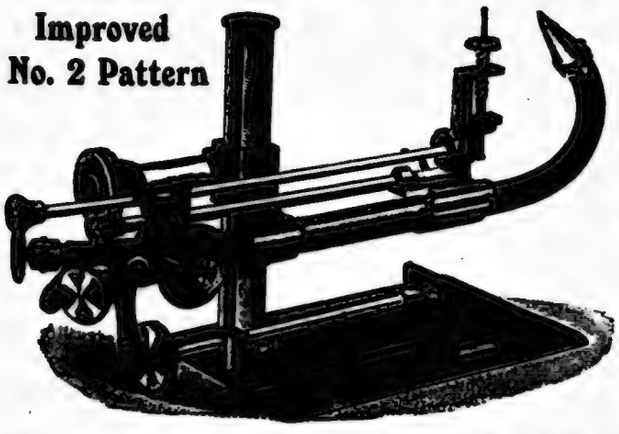

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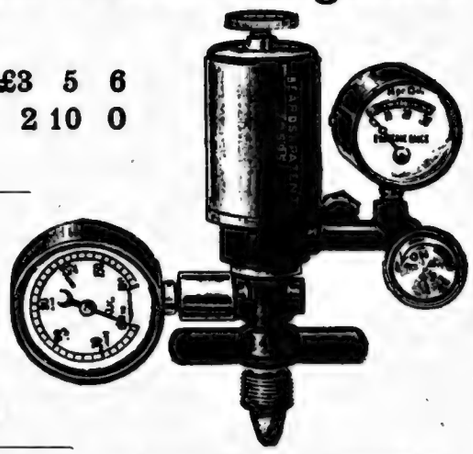

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"Fight Films"—a Remarkable Outburst.

A remarkable letter from Mr. A. F. Bettinson, manager of the National Sporting Club, was published last week-end upon the practice of securing films of important boxing contests. Mr. Bettinson is alluding to statements of Mr. H. McIntosh regarding the possibility of a Jeffries-Johnson contest—respecting which Mr. McIntosh frankly said that he relied upon the films of the fight to produce the money for the big purse (£10,000) which he had offered. Commenting on this Mr. Bettinson writes:

"He is on his own showing going to fix up what may be the most interesting fight since Slavin met Jackson at the N.S.C. . . . 'I have offered a £10,000 purse for the pair to meet. . . . I have made one stipulation, and that is that they must fight in either England, Ireland, France, or America. But the fight in Australia would be no good to me. By the time the FILMS arrived from the Antipodes much time would be lost, and interest to a very large extent would have slackened; whereas, if Jeffries and Johnson come together in any other of the countries I have mentioned I could get the FILMS all over the world.' . . .

"Here, surely, we have sport with a vengeance! £10,000 offered if films can be sold! One continent barred because a sufficiently rapid transit is not possible! Never mind the fairness or unfairness of a fight in the roped ring, so long as loungers at music halls can be set gaping! *FILMS*, in fact, before fighters, and money out of both; or £10,000 put down for a moving picture!"

The main impression left on the mind by the above is that Mr. Bettinson is suffering from confusion of thought in a very bad degree. A natural inference to draw from his remarks would be that all fights of which films have been taken were "fakes" or under suspicion of being "fakes," but if Mr. Bettinson is hinting something of this sort, what about his own club, the honour of which is above suspicion, but which not only makes a practice of having all its big contests filmed, but actually set the fashion in this country?

Mr. Bettinson is very contemptuous of promoters who allow the money value of the films to influence them in arranging a fight, but we seem to have heard that the N.S.C. are capable of driving a very good bargain when the kinematograph "rights" for a fight at Covent Garden have to be disposed of, and do not let the fact that the pictures will be shown to "loungers at music halls" deter them!

The sneer at those members of the public who go to places of amusement to see a big fight by means of living pictures is singularly ungraceful from an N.S.C. official, bearing in mind that the club is not open to the public at all and that the "man in the street" can only get an idea of a "Headquarters" fight through the pictures.

Lastly, does Mr. Bettinson quite realise what his particular branch of sport owes to the living picture? By general consent the present great and growing interest in ring matters dates from the visit of Tommy Burns to these shores and his fight with Gunner Moir. The N.S.C. is entitled to a great deal of credit inasmuch as the fight took place under its patronage. But what aroused the interest of the general public in the fight? To match Mr. Bettinson's emphatic method of writing, the FILMS! Possibly 2,000 (we do not know the capacity of the N.S.C.) saw the actual struggle, but when it is remembered that over 100 copies of the film were disposed of and shown to crowded houses in England, America, Australia, South Africa, etc., it will easily be believed that the number of spectators were brought by this means well over the million mark.

The Burns-Moir and subsequent films, particularly that of Burns *v.* Johnson, have immensely increased the number of those interested in the boxing art and have much to do with the crowded state of the establishments devoted to contests which are springing up all over the country, and it is obvious that they must continue to play an even more important part in championship contests as the number of boxing adherents grow. The boxing enthusiast at Newcastle, unless he happens to be a leisured and a wealthy man, cannot afford to run up to London to see a big fight. Are we, on the strength of his desire to do the next best thing and see the fight in picture form, to regard him as a "music hall lounger" with no real interest in the sport? In that case, Mr. Bettinson and several of his N.S.C. colleagues whom we saw watching the Burns-Johnson film recently, presumably come under a similar category.

While on the subject of "fight films," it may not be amiss to quote the following from the reminiscences of Jas J. Corbett, the ex-champion, which appear in *Answers*, of what appears to have been the first "fight film"—and a "fake" at that: "Edison wanted to see if he could not take a moving picture of a fight, and, as I was champion, it was his wish that I should be one of the principals in the view. He offered me a percentage, or royalty, and wanted me to fight a man six rounds. In the sixth round I was to knock him out so that the picture of the final blow could be obtained. . . . this being as far as the films would run. . . . We went to Edison's factory, and Courtney (the opponent) was simply bubbling over with confidence. But after the first round the kinetoscope wanted to take a rest, and for half an hour it refused to work at all. . . . The machine 'jibbed' again after the second round, after the third, and after the fourth, and each time Courtney would get fresh. We reached the sixth round, and I knocked him out just as the films got to the end, and that was the first moving picture ever taken of a fight."

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The Law and the Trade.

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Music and Dancing Licences.

BY A BARRISTER-AT-LAW.

The granting of the above licences is governed by The Public Health Acts Amendment Acts, 1890, Part IV.

Before this can be brought into operation due notice must have been given to all members of the council. It need not be a special meeting convened for the purpose, but the notice to each member of the council must state that it is intended to submit a resolution adopting Part IV. of the above statute.

The foregoing is mentioned because all the steps taken must be in order. Thus if it can be proved that any member of the council did not duly receive notice of the proposed resolution and meeting a prosecution for infringement of the terms of a licence could not be sustained.

The reply of a person charged with an offence depends upon where he has his place of entertainment.

Thus in the Metropolis an act known as the Disorderly Houses Act alone applies to houses or premises licenced for music and dancing.

As to stage plays the Lord Chamberlain has the business in his hands. For music and dancing applications must be made after due notice has been given to the London County Council, who are bound to consider each application judicially. That is all ordinary rules of evidence apply. If this be so in the Metropolis then such rules apply *a fortiori* in the Provinces.

The *adoptive* part of the Public Health Amendment Act (Part IV.) is for the regulation of places ordinarily used for public dancing or music, or public entertainment of a like kind. Then again, such use must be habitual to come within the purview of the statute.

Thus it was held in Crearly *v.* Morley that if persons taking refreshment in a public-house sit down and play a piano for their own improvement and entertainment, and not at the request of the inkeeper, such playing is not illegal.

AS TO LICENCES.

First and foremost the grant of licences for music and dancing lies in the discretion of the justices, but such discretion is subject to its being exercised "bona fide" and not with bias and prejudice. Thus if two justices sit to hear applications for licences for music and dancing and refuse all and sundry applications because they are Quakers and Puritans they would be prejudiced and an appeal would lie against such refusal.

Applications for licences are heard at the annual general licensing meeting and renewals granted.

It is worthy of note that it is not necessary for persons objecting to the grant of licences to give notice of such objection. Any person may rise in court and raise an objection to the licence. For this reason neither Section 42 of the Licensing Act, 1872, nor Section 26 of the Licensing Act, 1874, are in any way incorporated with the Public Health Amendment Act, 1890. Thus the hall is at the mercy of any objector, whilst the licence holder of an inn must know who his objectors are and such notice must be given in a certain time before the hearing. In any future legislation entertainers should see to it that the foregoing provisions are incorporated so that they may have due notice of any objections and so be able to meet them fairly and squarely.

Now it makes no difference whether payment for admission is required or not. If the place is used for singing and dancing it must be licenced. But for the giving of an occasional concert no licence is required. Thus if a chapel be used for an oratorio occasionally no licence is necessary. But next suppose a series of shows of living pictures were given, then it would appear a licence is necessary, for the reason that the use is not occasional.

The next question to arise is: is it necessary for the place licenced for "stage plays" to be also licensed for "music and dancing"? The answer, if due regard be paid to the case of Syers *v.* Conquest, is "Yes."

If a place is registered as a place for public worship no licence for music or dancing under the Public Health Acts is required.

Thus suppose a lantern operator is engaged to give an exhibition in a Salvation Army Barracks of pictures of the army's operation in distant parts of the world. Here the case of Baxter *v.* Langley would appear to apply. Mr. Justice Byles said: "A place duly and honestly registered as a place of public worship, in which no music but sacred music is permitted or sung, where nothing dramatic is introduced, where the discourses delivered are intended to be instructive and contain nothing hostile to religion, where the objects of the promoters may be either to advance their own aims of religion, or, as they allege to make science the handmaid of religion, is not used for public entertainment or amusement within the statute."

Then again the condition imposed on licences must be reasonable and not the subject of caprice and bias.

Thus it would be quite reasonable to ask that attendants be placed at a dangerous turn on a staircase. But to impose a condition that say five or fifty persons be employed as attendants would, it is advanced, be capricious.

(*To be continued.*)

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SOUTH AFRICA.

Since my last letter an enterprising American has opened a place in Johannesburg which is called the Bijou Theatre and is running a permanent show, but up to the present does not appear to be doing very well. He is situated in an out-of-the-way street, the high rents no doubt barring him from taking a place in the busier thoroughfares. Durban also boasts of a permanent show, the Electric Theatre, and I am informed has at times taken up to £15 per diem. The admission is 6d. The same firm, I understand, contemplates opening another place in Cape Town. This latter town now boasts of eight skating rinks, and plans of others are under consideration. Mr. Wolfram did well out of Bleriot's Flight, and Napoleon pictures. Several showmen got the Thames Fleet pictures, and could only show them about twice as others showed them in the other towns. A movement is on foot to start a film hiring exchange in Johannesburg. Several café's have kinematographs, which appear to be the means of attracting good attendances for the proprietors.

ITALY.

An International Kinematograph Competition is announced to take place at Milan during October. Public performances have been arranged to last for some thirty days, at which three spools will be allowed to be exhibited by the various makers. Each maker must show at least one film 500 metres in length not previously shown in Italy. The scientific, educational, and technical sides of the industry are also dealt with and numerous prizes will be awarded by a special "jury."

GERMANY.

Mr. Carl Lohse, the manager of the Theatre—Betriebs—Gessellshaft, informs us that the company will open out in Dusseldorf about November 15th and will there have one of the largest and finest motion picture theatres in Germany. We hope to reproduce views of the building in next number.

Among recent new kinematograph theatres are establishments at Karlsruhe, Marburg, Rathenon, Danzig, Barmen, Dresden, Neustadt. At Danzig singing pictures are to be featured in a new establishment, while Neustadt's new hall is under the management of Herr Herdt, who also carries on another theatre in the same town.

The theatres of Brunswick were one and all smart in featuring the film of Zeppelin's latest aerial flight—the subject being shown in most cases the following day. The Kaiser Theatre was exceptionally well patronised, their list, in addition to the subject mentioned, including Nana's Mother, Death of Socrates, etc.

A "model" picture theatre is announced for erection in Leipzig at an early date, to seat 800 persons. Its progress will be watched with interest.

The Berlin branch of the "Eclipse" Company recently had the privilege of giving an exhibition before the German Crown Prince of the films showing the latter in command of a battery of the 1st Field Artillery at exercise. The Prince had the film run through twice at the Marble Palace at Potsdam. A day or two ago, at the head of the battery, the Prince passed the headquarters of the company in one of the leading thoroughfares of Berlin and gave a smiling recognition to the staff gathered at the window.

The German Mutoscope and Biograph Company, to celebrate the hundredth anniversary of the "11 Schill'schen Offiziere," has produced a special "musical film," telling the entire story, among the leading scenes being Napoleon Signing the Death Warrant, Communication of the Sentence to the Eleven Officers, and The Execution.

A new kinematograph theatre opened at Wittenburg by Herr Paul Schlegel rejoices in the title of Tata Morgana—"the most beautiful of the beautiful."

A new theatre has been opened at Hohe Pforti, Cologne-on-Rhine.

Stuttgart rejoices in a new "residenz theatre"—situated on the Eberhardstrasse.

"The Biograph" is the name of a new theatre at Liessen.

Curious things have been happening at Bonn as a result of a quarrel between three brothers, who between them owned two kinematograph theatres. One of them, to protect his rights, persuaded the Electric Supply Co. to remove the supply cable, but another was found to pass into the hall which could be tapped without the current used being registered. Finally the police were called in, and, after huge crowds had gathered outside the theatres, the audiences at both, one in the Market Place and the other in Bonnerstrasse, were ordered to leave, and besieged the ticket office for the return of their money.

After several conspicuous failures to conduct living pictures remuneratively at Basle, this class of entertainment has become fairly established as one of the pleasantest features of the life of the town, no less than four excellent establishments existing.

The proprietor of the Apollo Theatre, Forst, announces his intention of erecting a larger theatre on the Friedrich-strasse.

The proprietors of the Cosmos Theatre at Strassburg intend to erect a "Winter Hall" adjacent to their premises.

The Vitascope Theatrical Company is in future to be known as "The Deutsch Vitascope Company." The capital is increased to 24,000 marks, and the objects of the company remain as before—the management of theatres and the manufacture and sale of anything connected with the moving picture industry.

The Leignitz Illuminated Picture Theatre Company has been registered as a limited company, with Augustus and Margaret Schacht as chief promoters.

AUSTRIA.

One of the chief kinematograph theatres of Vienna, previously the property of Herr J. Stiller, and situated in the Mariahilfergustel, has been acquired by Herr Hobner. Under the new management the establishment maintains the enviable reputation it had won for an attractive performance, and the attendance keeps up well.

VIENNA.—The World Cinematograph Company commenced its kinematograph show in connection with the Circus Schumann on the 18th inst. with great success.

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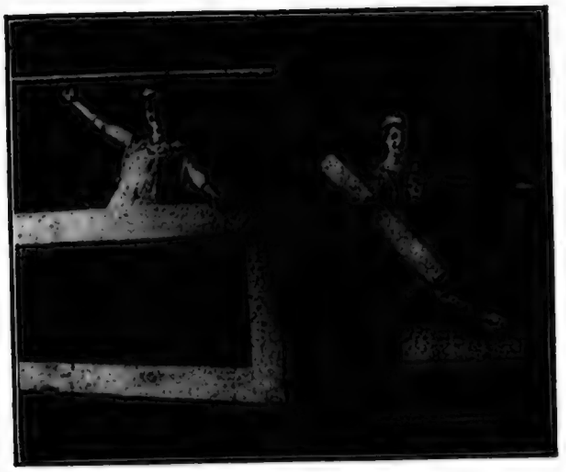

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Code "Hersak." **Length 570 feet**

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A business man gives his son valuable papers to deliver. The young man accidently injures a young lady, and in assisting her, the papers are stolen. He falls in love with the girl and marries her, for which he is disinherited. The papers are afterwards recovered, a reconciliation effected, and the young couple go to live with father.

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We do not accept responsibility for the views expressed.

SHEFFIELD AND ITS REGULATIONS.

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—With reference to your article of September 16th, headed "Crushing Blow to Sheffield Showmen," may we point out your statement, "The Committee also decided that in granting other licenses, they would impose a condition that no kinematograph exhibition should be held," is incorrect. This has been misreported. *Re* the regulation in regard to paying the cost of a City fireman, this is absolutely absurd. The authorities are going to demand a fee of 30s. per week for the services of a fireman, that simply means that a kinematograph show must practically pay a fireman's full weekly wage, and his services are only required about three or four hours per night. In your issue of the 23rd inst., you state the operating boxes which will be required by the authorities, will weigh three-quarters of a ton, this is incorrect, and should be about a *quarter* of a ton. I am enclosing herewith a copy of a letter I am addressing to each of the licensing magistrates who were on the bench when the new regulations were framed, and the Chief Constable.—Yours faithfully, per pro. Sheffield Photo Co.,

F. S. MOTTERSHAW, *Manager*.

[COPY.]

Re THE NEW KINEMATOGRAPH REGULATIONS.

SIR,—We respectfully beg to protest against some of the rules on the following grounds:—

1. That the advice and experience of an expert was not sought before the regulations were framed.

2. That some of the rules will entail such expense as will make it impossible for us to make a living.

3. The charge for the services of a fireman, 30s. per week, is a most unjust one. Under the present condition of trade the question is how to crop down expenses, not to increase them.

The installation of a telephone to the fire station is unnecessary, as a public hall is always situated in a thickly populated district, and there is always a telephone near at hand.

This rule is particularly unjust in such cases where an ordinary telephone system is already installed.

4. That it should be necessary to have a metal and asbestos operating box for a one night exhibition in Sunday schools, clubs, and institutions. The weight of the box will be about 5cwt. It entails considerable extra expense in cartage, and the services of an additional man, which our fees will not stand.

For such purposes we have suggested to the Chief Constable an operating box made of asbestos with metal round the edges to hold it together, and covered with fine wire netting. This would be portable, and could be taken about on a cab with our other apparatus. It would be quite fireproof, and would answer the purpose.

5. That this firm within the last ten years have given roughly, over 10,000 kinematograph entertainments without a single fire, which we think you will admit proves how careful we are in our methods, and the perfect training our operators have had.

In addition to this we might add that we use kinematographs with automatic safety shutters and safety gates, and have constructed asbestos shields to keep the film from the heat of the lantern.

The valuable points of this apparatus have been demonstrated to the Chief Constable and the Chief of the Fire Brigade, with which they were much impressed.

6. That these regulations will cripple the business to an alarming extent and are a decided and serious drawback to a respectable firm of exhibitors.

We trust these matters will receive your earnest consideration, and that some steps will be taken to modify these new regulations.

We are, Yours faithfully, Per Pro. SHEFFIELD PHOTO CO.
F. S. MOTTERSHAW, *Manager Cinematograph Dept.*

MUSIC AT PICTURE SHOWS.

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I admire "Stroller's" skit on "a full orchestra of five." Did Stroller get them a living wage? I note Mr. Jesson thinks there would be no trouble in "synchronising." Let me tell him the picture subject will be finished before some of the men can find their numbers, or turn over, unless he can find men to be quicker than instantaneous. I have two sons, London conductors, acknowledged to be among the best (violin and flute), but they would not be smart enough for me. How can they play a crash, or quick chords for declamation, unless their eyes are on the picture? It can only be done by committing dramatic music to memory, and also watching for the place to strike it.

As to Mr. Orcherton and his "expressionless piano," every instrument is expressionless unless the player is competent to play with expression. What use is a gun without the man behind it? There are picture pianists in every town who can play with expression, but the technique must be mastered, and how many musicians outside "Virtuosi" do master technique? Also, he says picture music cannot be improvised; then he ought to hear a certain picture pianist in Blackburn.

Unfortunately, a cheap, incompetent youth, with a giraffe collar and flaming tie, stands a better chance of engagement than a man with grey hairs– and ability—except in the "best" bands, where the old men die in harness.—Yours, etc., CAPTAIN KETTLE.

THE CERTIFICATION OF OPERATORS.

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—There are plenty of men holding certificates who would make good operators if they were given a chance to show their abilities. It is not fair to condemn all because a few have proved not to be efficient. I gave public shows before I went in to better my knowledge of theory at the Northampton Institute, both by lime and electric with both currents. I have also worked at some of our music-halls for a few weeks under one of the best operators of a well-known firm. I have operated for some of our leading lecturers. Often I have only had five and ten minutes to get the lantern ready, and had to take out the entire lamp and refit with new carbons, and have done so in two minutes, which I think is not bad.

Yours truly, H. Bow.

Brightonian Bits.

London-on-Sea, basking in the sunlight of the Royal smile, has reinstated itself wonderfully of late in the estimation of the public. Although actual building operations are inactive, numerous residences which for years have remained untenanted are now again occupied. The boarding-house keepers no longer wear a worried look, and the nearest seaside resort to the Metropolis is again animated and cheerful from Black Rock to Hove.

Kinematographically, the most important resort is Mrs. Barrasford's Court Theatre, where, with the exception of a couple of single "turns," pictures occupy the whole program. This week the energetic Mr. Jeapes, who controls the projection department, is presenting The Gambling Fever, Friend of the Family, The Violin Maker of Cremona, Brittany Lasses, and other excellent films, while Mr. Osland Denner relieves the bill with songs from the operas.

At the Alhambra, in the King's Road, Messrs. Jury are responsible for the animated photographs, and in the able hands of Mr. A. C. Clements, K.M.A., most correct projections are the order of the day—or, rather, night. The Painter's Sweetheart is a pretty subject now being exploited here. What Happened to a Barrel of Wine is popular, and other good pictures are shown.

The Barrascope, as the kinematograph at the Hippodrome is called, is a single item in so heavy a bill that only a short time is allowed for its exhibition. Ma-in-Law as a Sportswoman is the principal film this week.

The Aquarium, once noted for its pictures under the auspices of Messrs. Ruffell, now depends entirely on music as its attraction. Pictures are occasionally shown on both the Palace and West Piers, as well as at Mollison's Hall, and Messrs. Hardcastle and others give frequent picture seasons at the Hove Town Hall and the Pavilion.

By the way, we must mention that Mr. H. D. Roberts, M.A., the Corporation Librarian, is an enthusiastic lanternist, and gives frequent lectures on popular science illustrated by first-class slides. These addresses are commanding general attention in the town and seem likely to attract attention outside the borough.

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We would recommend all Showmen to book this grand subject for an early date.

We are releasing Selig's great scenic Picture film on October the 15th.

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Leopard Queen

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Our story is unique as to pictures, founded on fact and produced with absolute fidelity to nature.

Our Heroine is first shown on a raft in mid-ocean, then she is cast away on the east coast of Africa. Next she is seen in the heart of Africa and her only friends are two leopards which she has rescued and has taught to love her. She is seen fondling these huge beasts in a most affectionate manner. Next she is rescued from the jungle by two English animal travellers and is seen going on board an English merchant ship returning to Europe, with her pets. She is last seen on the stage of the Hippodrome in Paris in an act performing with the pets she rescued in their infancy in Africa.

Full description at West End Showroom, 4 Rupert Street. Get on our mail list and keep posted.

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A Dainty Trick Subject.

THE VITAGRAPH CO.'S "PRINCESS NICOTINE."

Quite a large proportion of the most popular trick effects of the trade were originated by the Vitagraph Company, and adopted with modification by other makers, have had not a little to do with the success of many film subjects. A case in point is the effect of an altogether abnormal acceleration of the speed of characters and vehicles, which was first used in "Liquid Electricity," but has since been found in quite a score of other subjects. The company's reputation for inventiveness in other directions will not suffer from "Princess Nicotine," for although no startlingly new tricks are introduced, the old ones are worked in a fresh manner, which makes the films peculiarly attractive, and even seasoned members of the trade, who can perhaps guess "how it's done" will find pleasure in the skilful workmanship of the stage manager.

The curtain rises upon a bachelor's apartments, with the owner seated at a table upon which appear pipes, tobacco, cigarettes, matches, etc. He falls asleep after a short smoke, and the tobacco box immediately opens and "Princess Nicotine," a charming and graceful figure, steps out accompanied by a smaller spirit, with mischievous propensities revealed in every movement. The latter climbs into the corn cob pipe which the man has placed on the table, and pulls the tobacco over her, while the Princess returns to the box.

The man awakening, tries to light his pipe and, finding it will not draw, looks at it through a magnifying glass, and discovers to his astonishment, the mischievous face of the sprite peering at him through the smoke. He knocks out the tobacco on the table, the fairy scrambling out aud dancing light-heartedly, while the man looks on in amazement—a very clever piece of staging, the living figures of the fairies on the table being no bigger than the man's hand. Both fairies jump into the tobacco box and close the lid. The man tries to catch hold of the latter and, finds instead, a rose in his hand, in the centre of which, when he brings the glass to bear, he sees the little fairy's face, blowing the smoke from a cigarette at him.

He hurries from the room, and then the leaves of the rose gradually fall on the table, then form a circle, and roll themselves into a fine cigar, a band coming across the table and adjusting itself. The man returning lights the cigar, but is surprised to see smoke issue from the neck of a bottle on the table and, on inspecting the latter, he again sees the fairy inside mocking at him—another clever effect.

He breaks the bottle, and the fairy is then observed standing on a box of matches. She lights a cigarette for him, and he blows smoke at her, to which she retaliates by lighting the whole box of matches, disappearing while the man makes frantic efforts to extinguish the blaze with a soda syphon.

This subject should be a popular feature to both adults and children. The cleverest parts are those in which the tiny figure of the fairy appears on the table, for although, presumably, double printing was resorted to, the actions of this diminutive figure and that of the man, as he puffs smoke at her, or attempts to beat her down with a stream of soda-water, synchronise exactly, and will greatly puzzle the average onlooker.

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MILLS OF THE GODS

Length 672 feet

A drama of every day life. The Mills of the Gods grind slowly but they grind extremely small. Genius is often recognised but there are occasions where fate has produced an agent who has lifted merit into the light of publicity quite unexpectedly.

Pranks

Length 328 feet.

Cupid at times resorts to most unique methods to settle lovers quarrels and the subject of this comedy is possibly the most unique ever printed.

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings. Contributions should be written on one side of the paper only and cannot be used otherwise.

London and Suburbs.

Croydon.

ELECTRIC THEATRE (Manager, Mr. W. H. Cousins).—The program this week includes The Trappers, Four-Footed Pickpocket, A Trip to North Wales by the L. and N.W. Railway, The Blind Man's Daughter, The Boa Constrictor, Old Bachelor's Find, The Unlawful Heir, Honey, and Hunting Crocodiles. The growing popularity of this hall is evinced by the growing afternoon audiences. The evening shows are always well attended by audiences who show their appreciation in no half-hearted manner.

Erith.

PUBLIC HALL.—Mr. Sidney Bacon continues to give satisfaction to large audiences with such excellent items as The Convict's Sacrifice, Man with Sack, Gipsy's Lover, Hunting Crocodiles, and The Curse of Money.

Kingston-on-Thames.

ST. JAMES'S HALL.—(Mr. Sidney Bacon).—This week's program includes The Life of Washington, The Reign of Terror, Postman's Shoes, The Moonstone, and The Lucky Horseshoe.

Holloway.

PARKHURST THEATRE (Managing Director, Mr. George Washington Grant; manageress, Miss Fuller).—No. 2 series of The Black Hand, Childless Home, Melilla, an incident in the Riff War, are the top-liners here this week, well supplemented by Jones' Burglars, Auntie's Return, Scratch-as-Scratch-Can, Pigeon Farm, The Shell, The Egyptian Mystery, and Switzerland.

Victoria.

WILTON HALL (Biograph Theatres, Ltd.; Manager, Mr. A. Bond).—Excellent business continues here, and a full program of nearly twenty films is put on daily. Among the best this week are Big Game Hunting in Africa, The Renunciation, Extraordinary Duel, Shrimpers of St. Malo, "Mauretania's" Arrival at Fishguard, Little Miller and the Thief, and The Adopted Child.

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From the Provinces.

Aberdeen.

THE GAIETY.—For the autumn holiday and the rest of next week, a most attractive picture program has been arranged by Mr. Dove Paterson. Pathé's great "art" picture The Black Hand is the thrilling "top-liner." The Aviation Week at Rheims, a comic picture Scratch-as-Scratch-Can heads the humorous holiday list, the others being A Race for Inheritance, The Troubles of a Pork Butcher, and a fine dramatic picture play A Horse Thief's Honour, etc. "I don't care if there's a girl there" is the Cinephone musical number. The trip is to San Francisco.

Accrington.

THE PICTUREDROME (Weisker Bros., proprietors; J. Hargreaves, manager).—The Secretary's Crime is a very popular picture this week, and with Nana's Mother is the dramatic fare.

Altrincham.

THE CENTRAL THEATRE (Weisker Bros., proprietors; manager, Mr. W. Hodgson).—The pathetic series entitled Jamie's Hat meets with a sympathetic audience, and the powerful drama The Vendetta is followed with close attention.

Ashton-under-Lyne.

THE PICTURRDROME (Weisker Bros., proprietors; Mr. Peter Leckie, manager).—Pathetic drama is appreciated at Ashton, and this week The Child's Faith is produced together with a new series entitled The New Little Mother.

Bedford-Leigh.

THE ASSEMBLY ROOMS (Mr. Frank Walker, proprietor).—Owing to their enthusiastic reception the number of pictures have been increased. This week drama is represented by The Baby's Shoe, and The Little Drummer Boy and His Dog, and comedy by I've Lost a Penny.

Belfast.

ST. GEORGE'S HALL (Manager, Mr. H. Rogers).—The program this week includes The Old Organ, Chasing a Pig by Aeroplane, Leah the Forsaken, An Egyptian Mystery, The New Little Mother, Adventures of Fifine, Sick Man's Dream, and Nick Carter at the Suicides' Club.

Barrow-in-Furness.

NEW HIPPODROME (Lessees Mr. and Mrs. Calvert Routledge).—The program comprises The Tower of Nestle, Shanghaied, Her Lover's Honour, as the top liners, with others of an interesting character.

Burton-on-Trent.

WEST'S PICTURE PALACE.—West's Pictures continue to draw large and enthusiastic audiences, and the program provided this week is as excellent as ever. There is a delightful variety which cannot fail to please, and drama, comedy, art, and instruction are included to appeal to and accommodate the different emotions of the audience.

Blyth.

WEST'S PICTURE PALACE (Manager, Mr. James Haywood).—The Legend of the Lace, Driven from Home, Mulligan's Waterloo, British Jack Tars at Gun Drill, Her Paris Hat, Beautiful Brittany, Auntie's Return from America, When Jack Cets His Pay, and Masaniello.

Barnsley.

TEMPERANCE HALL.—The Foundling, Don Barlos, Territorial on

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the Brain, A Strange Meeting, For Her Sake, and He Was Hypnotised. The proprietors will shortly open another hall in this town.

EMPIRE THEATRE.—The Palacescope is showing Mother Whipper and The Tragedy of the Charmettes. A spectacular production is included, and the lantern slides are fine specimens of colouring.

PUBLIC HALL.—Denver's Bio-Tableaux include The Cardinal's Conspiracy, Champagne Traitor, A Friend of the Family, and Would-be Fly-Posters. Mr. F. H. Vernon's illustrated songs and musical monologues are as good as ever.

Blackburn.

KING'S HALL.—In spite of the counter attractions, this hall continues to be crowded nightly, seating 1,300. All the latest and best pictures being supplied by Films, Limited, with great promptness. Captain Kettle's descriptive music and lecturettes being greatly appreciated. The operator is Mr. Alvin Willis.

Bournemouth.

SHAFTESBURY HALL.—The public are not slow in recognising and appreciating the first-rate programs presented. The Mended Lute, The 1909 Carnival at Nice, and The Ruins of Tringad are very much to the taste of Bournemouth. The rest of the list of pictures is made up of the latest and best dramatic, scenic, and comedy films. Miss Beatrice Varley (the daughter of the well-known Fred Smith, Mr. West's popular local representative) is a piquant vocalist and comedienne, and gets a fine reception. Mr. T. W. Kingston introduces the items in his usual "breezy" fashion.

Cheltenham.

VICTORIA HALL (Proprietor, Mr. J. E. Atkinson; manager, Mr. Greenwood).—The Life of Napoleon, Cabby by the Hour, Captain Moustache, For the Sake of His Child, Electricity for Nervousness, Through Chedder Gorge, and Little Sherlock Holmes.

Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).—A strong program is meeting with great success this week.

Colne.

THE CENTRAL HALL.—The premier films this week are Lonely Villa, Love and Politics, Historic Medway, The Adopted Child, and William Buffalo's Feats.

Ellesmere Port.

THE HIPPODROME (Mr. A. Corelli, proprietor).—The Grey Lady tops the bill.

Exeter.

COLUMBIA PICTURES, BARNFIELD HALL (Proprietor and manager, Mr. J. E. Atkinson).—Drink, Henry the Third, A House Full of Excitement, Pifferaro, Little Dog Clipper, The Magic Hoop, Human Squib, and Sabino Musical Act.

Edinburgh.

PRINGLE'S PICTURE PALACE, Grove Street.—The great films here this week are Shanghaied, Mexican Bill, and Destitute but Beautiful. Others are Matrimonial Shoes, The Victim, and Falling Arrow.

Guildford.

WEST'S PICTURE PALACE at Guildford is very well patronised, and the excellent business done leads to the conclusion that this show has come to stop. "House Full" is the usual announcement.

Great Harwood.

ELECTRIC ANIMATED PICTURE CO. have introduced the electric light and other improvements which, make their entertainment one of the best in the town.

Hebburn-on-Tyne.

THEATRE ROYAL, "The Royal Kino" (Lessee and Manager, Mr. Dixon Scott).—This is another of Mr. Dixon Scott's "Kino" enterprises, and good business is being done. Mr. Hal Laws, the operator, ably projects the pictures, and is warmly applauded for his efforts. The music is in the capable hands of Mr. Edward Scott (violin) and Madame Gibson (piano). The lecturer is Mr. Middleton. Mr. Scott has this week produced a film which he has taken of the Hebburn Colliery. The other films shown are Magda, Hard Luck, Dr. Cook's Reception at Copenhagen, The Course of True Love, It's an Ill Wind that Blows no Good, The Marvellous Fluid, Mexican Sweethearts, The Electric Safe, and The Blood of the Lamb.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam, and Paull).—This week's pictures are The Black Hand, Boxing Fever, The Book of Fate, Herring Fishing on the North-East Coast (of local interest), Pater's Patent Painter, William's Hard Times, Mr. Absent-minded, and The Ugly Girl. The pictures are well shown, and Mr. R. Gristenthwaite is the capable pianist.

Hamilton, N.B.

VICTORIA HALL (Manager, Mr. T. Wade; operator, Mr. J. Smith; stage manager, Mr. James Tweedle).—A full program of pictures is presented to good houses, the topliner being Poor Boy.

PAVILION WISHAW (Manager, Mr. Fred Nimse; stage manager, Mr. Fred Metoer; operator, Mr. J. Cockleigh).—The program here is six variety turns and two reels of pictures containing Don Carlos, The Dog and the Bone, A Friend in the Enemy's Camp, and How Foolshead Pays His Debts.

Jarrow-on-Tyne.

THE KINO (Lessee, Mr. Dixon Scott; manager, Mr. John R. Scott).—The steadiness of the pictures here is due to the careful operating of Mr. J. R. Howcroft, while the perfectly synchronising sound effects worked at this hall succeed in making the pictures very realistic. The films are The Slave, Adventures of an Eel, Scenes on the French Littoral, In Love with the Bearded Lady, A Drama of Messina, Robson's Revolving Heel Pads, A Lesson in Charity, Shanghaied, and two Kinophone items. A local film taken for Mr. Scott depicting scenes at one of the coal pits is much appreciated.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. A. Clarence; operator, Mr. Harry Merrick; conductor, Mr. W. Hope).—A good program this week comprises The Black Hand (latest version), The Orphan's Protector, Animated Cotton, The Secretary's Crime, The Night Before and Morning After, and Lady Jane Grey.

NEW PICTURE HALL (Proprietor, Mr. W. Heron, Manager, Mr. J. Barker).—Another capital selection of films is put on this week, The Cricket on the Hearth, What Drink Did, The Dynamite Waistcoat, Ice Race at St. Moritz, Policeman for an Hour, Stickfast, The Inexperienced Angler, Mother Mitchell's Cat, and The Honour of the Slums. This hall is built in one of the best residential parts of the town, and as the music licence was not granred owing to the objections of some of the residents, the splendid grand piano cannot be utilised. The musical accompaniments are, however, furnished by a good gramophone. The operator is Mr. J. Barker, and the lecturer Mr. R. Brownlee.

Keighley.

MECHANICS HALL (Proprietor, Mr. J. E. Atkinson; manager, Mr. Tom Lamb).—La Tosca, Foolshead's Debs, Grandfather's Birthday, Boiling Billy, Liquifaction, Masonille, leader of the Neopolitan Revolution, Aerial Elopement, Butcherboy and the Penny Dreadful, and Violets.

Liverpool.

NEW CENTURY PICTURE HALL, Mount Pleasant (Managing director, Mr. Sydney H. Carter; resident manager, Mr. F. A. Parker).—The Nobleman's Dog is a very fine dramatic production, and the new pathetic picture story What Drink Did is well received.

THE WESTMINSTER MUSIC HALL, Smith Street (manager, Mr. J. Nelson Bramble).—The admirable and lengthy series of The Life of George Washington meet with an appreciative audience.

Luton.

PLATT HALL, Luton (Proprietor, Mr. J. E. Atkinson; manager, Mr. Harry Plant).—Juggin's Motor Skates, Naval Review on the Thames, Peggy's First Prance, Italy's Marvellous Cavalry, Bertie Buys a Bull Dog, The Stepmother, Mr. Stubborn, Life for a Locket, A Judge of Instruction, and Man Housemaid.

Llandudno.

PIER THEATRE OF VARIETIES (Manager, Mr. S. Hughes, jun.).—The program for this week included The Tower of Nesle, His Duty, Troubles of a Pretty Milliner, King and the Soldier, Toce Falls (Italy), He Wins at Last, By the Doctor's Orders, Troubles of an Amateur Detective, and Tom's Frolics.

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was taken by the ECLAIR Co. on the occasion of the last trip previous to that which ended fatally at the beginning of the present week; and we can now deliver copies of this most interesting subject, which shows the balloon leaving its shed, rising into the air (close portrait views being secured of the men who lost their lives), manœuvring at a great height and descending. 565 feet.

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Monkwearmouth.

THE WHEATSHEAF PICTURE HALL.—Samson and Delilah, The Resurrection, are two really great films this week; also Message from the Sea, Pater's Patent Painter, and other good pictures delight large audiences.

Neath.

VINT'S ELECTRIC PALACE (Manager, Mr. Arthur Brogden).—Amongst the pictures are Mine at Tast, Day of a Gentleman, Cowboy Exploits, A Strange Meeting, and The Trappers. Full houses are the rule here.

Newcastle-on-Tyne.

ROYAL PICTURE HALL, Groat Market (Manager, Mr. Hall Jones).—The principal pictures this week are The Shipbuilding Industry, Bonnie Scotland, Captured by Boy Scouts, The Cardinal's Conspiracy, and The Trappers. Illustrated songs are given by Mr. A. Jewson.

New Brighton.

THE TOWER (General manager, Mr. R. H. Davy; assistant manager, Mr. R. H. Goffin).—An exceeding popular and successful season is brought to an end with In a Stone Quarry, Lucky Jim, Animated Cotton, and Ninety-eight Degrees in the Shade.

North Shields.

BORO' THEATRE.—The subjects this week are A Strange Meeting, The Slave and the Princess, Painter's Sweetheart, The Detective's Bag, The Lucky Number, and Door.

HOWARD HALL.—The film subjects this week include Return of the "Mauretania," The Love of a Smuggler's Daughter, Dr. Nikola, Holiday in Paris, and Talked to Death.

Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—The Convict's Sacrifice, The Secretary's Crime, Innocently Suspected, The Renunciation, and other good films are being shown this week.

Rotherham.

TOWN HALL (Proprietor, Mr. J. E. Atkinson; manager, Mr. Bob Pearson).—The Two Sergeants, Face on the Bar-room Floor, Cripples Wedding, The Incendiary, Man Who Can Whistle, The Gipsy's Child, Count Ugolino, and 'Arry and 'Arriet's Evening Out.

Southend.

PIER PAVILION, PRINCE'S HALL, and PEOPLE'S PICTURE PALACE are showing good selections to fairly large audiences.

St. Helens.

CO-OPERATIVE HALL (Weisker Bros., proprietors).—This week's program includes A False Oath, Lesson in Charity, Burglar in a Trunk, and Workmen of the Future.

Sheffield.

CENTRAL HALL (Proprietors, Messrs. Jasper Redfern, Ltd.; manager, Mr. F. W. Holmes; operator, Mr. J. J. Cox).—The Central Hall management are attracting very good audiences with the following program: The Vendetta, The Lonely Villa, The Man and His Bees, How the Bulldog Paid the Rent, A False Oath, Ingenious Stratagem, A Street Waif, and How Foolshead Pays His Debts. F. J. Hudson provided illustrated songs.

THE GRAND ELECTRIC THEATRE (Proprietors, The Frederick Baugh Vaudeville Syndicate; manager, Mr. Arthur Turpin; operator, Mr. D. J. Mason).—Full houses every night prove the success of the splendid pictures projected at the Grand: The Black Ball, A Trapper's Promise, The Cord of Life, Son of the Soil, Martyrdom in the Reign of Louis VII., An Actor's First Engagement, A Marriage of Convenience, The Little Farmer, The Hindoo Dagger, and The Village Fiddler.

HILLSBRO' PALACE OF VARIETIES (Proprietor, Mr. J. C. Brothwell).—The subjects exhibited are The Amateur Acrobats, A Wild Goose Chase, The Pretty Girl Farmer, His Second Childhood, Cheating Justice, Different Styles of Smuggling, and the popular comic The Great Bargain Sale.

THEATRE ROYAL, ATTERCLIFFE, (Proprietors, The Macnaghten Th atres Corporation; Manageress, Miss Hope; Assistant Manager, Mr. L. V. Waite).—The principal films projected last week week were The Gambler, The Dash for Help, Sacrifice of a Young Girl, A Sound Sleeper, Carried Away by an Eagle, The Foster Brothers, A Race for an Inheritance, and The Electrified Humpback.

RAYMOND'S PALACE, ATTERCLIFFE (Proprietor, Mr. Matt Raymond; manager, Mr. Edward King).—The interesting program includes Boys of the Bulldog Breed, The Escape of the Count Valletti, The Mountebank's Son, A Burglar and the Champagne, The Trials of a Pork Butcher, The Patient from the Country, and The Black Hands and Feet Terror.

SURRY MUSIC HALL (Proprietor, Mr. Frank Howson).—The Magic Cloak, and Empire Day in Sydney, were the film subjects presented to appreciative audiences.

BARRASFORD'S HIPPODROME.—Life and Customs in Arabia interested the patrons here.

MONTGOMERY HALL.—The pictures presented by Messrs. Henry Hibbert included One of the Bulldog Breed, The Birth and Adventures of a Fountain Pen, No Rest for the Weary, Women's Life in India, Animated Cotton, A Man-Bull Fight, The Dog's Revenge, The Hands of a Wizard, Whaling Off the Coast of Iceland, The Wrong Cab, The Man and the Poor, The Bomb, The Magic Pen, Life in Portugal, and How Foolshead Pays His Debts.

Swansea.

THE PALACE and SHAFTESBURY HALLS are both doing well under the management of Mr. William Coutts. The films being shown this week are The Kidnapped King, Troubles of a Stranded Actor, The Brave Little Organ Boy, and The Egyptian Mystery as headliners, which are well supplemented by A French Girl's Patriotism, Father, Mother and Child, Mr. Buttinski, Fighting for Gold, The Miser's Fate, Thieves Caught in Their Own Trap, The Convict's Dream, The Secretary's Crime, The Last of the Stuarts, Shipmates, Gallilee, and When Willie Changes Places with the Boss.

Tynemouth.

TYNEMOUTH PALACE.—The subjects selected for the pictorial Sunday evenings were Carnival at Nice, Where is My Wandering Boy To-night, Waterfalls of the World, and Aunt Emmy's Scrap Book. Appropriate music was rendered by the Palace Orchestra.

The Hartlepools and Tees-side.

THE PALACE THEATRE AND PICTURE HALL, West Hartlepool (Proprietor, Geo. Black, Esq.; manager, Mr. F. G. Hill.—The program submitted included The Last of the Stuarts, A Visit to Bombay, A Great Prize, The Detective's Bag and His Little Girl, The Better Way, and All Through a Child.

THE CANADA PICTURE PALACE, West Hartlepool (Manager, Mr. James Burley).—The program here comprises A Traitor to King and Country, The Burglar's Dog, Baby Rearing, Buttinski, Rip's Inheritance, Adventures of Fifine, The Electric Servant, and Redskins and Cowboys.

THE NORTHERN PICTURES Co., Ltd., West Hartlepool, had for their special attraction What Drink Did; The Bank Note, and The Drummer Boy comprised the dramatic section, while the humorous subjects included Cheap Removal, Aunt Pollie's Bicycle, The Flying Pumpkin, The Human Fireworks, and A Country Wedding.

THE EMPRESS PICTURE PALACE, Hartlepool.—The Legend of the Lighthouse, An Extraordinary Voyage, Battleships in Action, A Kindhearted Judge, An Old Maid's Dream, Duelling Up-to-date, and The Tower of Nesle.

THE PARK PICTURE HALL, West Hartlepool.—The Right to Love, Auntie's Return from America, Lake Como, And Then He Woke Up, The Benefactor, and The Legend of the Ghost.

THE EXCHANGE HALL, Stockton-on-Tees (Manager, Mr. J. Henderson).—Oliver Twist, The Trappers, Francis I., The Justifier, The Cat Came Back, Puzzle Mad, A French Duel, Foolshead, Talisman, Little Miss Muffet, Simon Stone, and The Gastronomist.

THE CLEVELAND PICTURE HALL, Middlesbrough.—The Crack Shot, They Would Elope, A Childless Home, Calcutta, French Reservist Training, The Pirates, The Poacher, The Story of a Great Artist, The Wonderful Pearl, Instruction by Correspondence, Jones' Burglar.

THE HIPPODROME, Middlesbrough, had for their picture subject The Race for the King's Cup, and THE HIPPODROME, Stockton-on-Tees, showed A Poor Man's Daughter, and A Lesson in Electricity.

RELEASE, September 30th.

He Could Not Get a Light

No. 8355 — Code Word "ARTUG" — Length 330 feet

A Night at the Village Inn

No. 8356 — Code Word "CAHUG" — Length 447 feet

Some Water, Please

No. 8354 — Code Word "BABUG" — Length 304 feet

RELEASE, October 4th.

Deserted for Wealth

No. 8364 — Code Word "ASDIF" — Length 546 feet

Panorama of Genoa

No. 8365 — Code Word "BACAH" — Length 505 feet

Jackson's Last Steeple Chase

No. 8366 — Code Word "CEKAC" — Length 723 feet

Tyranny of the Middle Ages

No. 8367 — Code Word "FARUC" — Length 722 feet

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South Shields.

TIVOLI.—The program this week comprises The Adventurous Huguenot, or Catholics versus Protestants; Jane of Montresser, The Production and Preparation of Coffee, Aunty from America, and A Lady's Companion.

TEMPERANCE HALL.—The films shown this week are: They are the Talk of the Town, What Drink Did, The Escape of the Count, and The Better Way. Other films are The Bridegroom's Dilemma, Burglar's Dog, and Juggling Mad.

PRUDENTIAL HALL.—The program presented this week is A Woman's Way, Jane of Montresser, A Lady's Companion, Chioggia, The Truant, and Hunting Adventures.

ASSEMBLY HALL.—The subjects presented are The Kidnapped King, A French Girl's Patriotism, His Wife's Mother, Tom's Frolics, Gold Purse, Salt Fish, King and Soldier, and The Farmer's Treasure.

COSY PICTURE HALL (Proprietors, Messrs. Wilkie & Harrison).—This weeks films are The Duke's Jester, Faith of a Child, The Ugly Child, Mine at Last, The Burglars in a Trunk, Baiting the Bobby, and A Watch Swallowed.

Wallsend.

THE TYNE PICTURE HALL.—The strong program here this week includes The Indian Lover's Romance, A Child's Home, Missionary and the Maid, Three Neighbours, A Race for Inheritance, and Through the Child.

Whitehaven.

MARKET HALL (Lessees, The Edisonia Company; Manager, Mr. Victor Bransford).—The principal films this week are The Son's Return, The Burglar and the Child, Baby's Shoe, The Curse of Money, and The Mountebank's Son. Others are Unlawful Heir, Gingerbread, The Macs Go Shooting, The Housebreakers, One Busy Hour, Wanted a Housekeeper, No Rest for the Weary, The Way of Man, and School for Love Making.

Wigan.

NEW CENTRAL HALL, (The World in Motion Co., proprietors; Mr. Arthur Russell, manager).—Increased audiences applaud the very admirable fare provided. The Man Without a Country and The Nobleman's Dog meet with an enthusiastic reception. The new picture is The Arrival of Dr. Cook at Copenhagen.

York.

VICTORIA HALL (Lessee, Mr. Sidney Bacon).—Big Game Hunting, Convict's Sacrifice, Hunting Crocodiles, and A Magical Tramp are some of the principal items.

Shackleton Films at Balmoral Castle.

On Saturday last the Gaumont Company had the honour of exhibiting the Shackleton films at Balmoral Castle before His Majesty the King, several members of the Royal Family, and a distinguished company. Mr. E. H. Shackleton was a guest of His Majesty and delivered a lecture on the work of the Antarctic Expedition.

The entire arrangements for the kinematograph exhibition were left in the hands of Mr. Fred Gent, the Gaumont Company's Scottish manager, assisted by his staff. Everything went through without a hitch, and the King after the exhibition said that he was "very pleased indeed."

Their Royal Highnesses the Prince and Princess of Wales, with Princess Mary and Prince Henry of Wales, and Her Royal Highness the Princess Royal and the Duke of Fife, with the Princess Alexandra and the Princess Maud, were present.

His Majesty's guests included, in addition to Lieutenant Shackleton, the Right Hon. R. M'Kenna, M.P. (First Lord of the Admiralty), His Excellency the Russian Ambassador (Count Beckendorff), Lord Farquhar, Major-General Sir Douglas Haig and Colonel W. E. Fairholme, R.A., the Hon. Louvima Knollys, the Hon. and Rev. Leonard Tyrwhitt, Colonel Sir Henry Knollys, Mrs. Rowley Hill, and Miss Maud Hill, Commander and Miss Cunninghame Graham, the Very Rev. J. Cameron Lees, DD., the Rev. S. J. and Mrs. Ramsey Sibbald, Captain T. P. Wingate, Lieutenant R. E. W. Maxwell and Second Lieutenant H. G. M. Lindsay (of the King's Guard of Honour of the 2nd Battalion the King's Own Scottish Borderers).

This is the second time within the last two or three years that the Gaumont Company have given an exhibition in a Royal Palace, the previous one having taken place at Buckingham Palace in April, 1907, when the Chronophone was exhibited before Her Majesty the Queen, the Dowager Empress of Russia, the Prince and Princess of Wales, and several other members of the Royal Family, and distinguished persons.

The Shackleton film is, we are told, rapidly booking up in all parts of the country, and there can be no doubt at all that it will be the *piece de resistance* of many of the best known exhibitors during the coming season. An early application for the film is advised.

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Several first-class **Resistances,** from **20/-** each. **200** Spools, 12 in. **1/6** each.

Many Choking Coils and **Transformers.**

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100 Tins of Hard Limes, **1/6** a Tin. 50 Pairs of Gauges and Governors.

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Film Re-Winders. 100 Bottles of Cement, **6d.** Bot. Carbons. Film Menders.

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Death in the Mountains

418 feet.

An Italian Drama, taken among the Swiss Mountains. Magnificently grand scenery showing perilous climbs, and the climbers' tragic end.

Released Sept. 23rd, the Williamson Comic

And Then He Woke Up

380 feet.

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New Films and their Makers.

WILLIAMSON, DRESSLER & Co.

DEATH IN THE MOUNTAINS.—This is a subject of unusual beauty right through, the various scenes having been secured in the neighbourhood of Monte Rosa, but, in addition to its merits as a travel subject, has further interest as a record of three tourists' adventures among the peaks, culminating in a fatality on a glacier high up on the mountain side. A panorama of the mountain opens the subject, fine quality giving full value to the delicate gradations of light and shade on the slopes of the hill, and distinctly showing the mist about the peak of Monte Rosa. The journey of the three tourists as they make their way, roped together for safety, from the foot of the mountain is then followed. At one point a beautiful stream between towering cliffs is crossed by means of a frail plank bridge, at another the road leads over rough ground among the pine trees, with the ice-clad slopes of the mountain in the background. Then the snow line is reached and an effective view secured of the tourists carefully cutting a path with their ice axes to the summit of the mountain, where a striking view shows their figures silhouetted against the sky. On the return journey, while the party is carefully picking its way across a steep ice slope, the foremost man slips, makes an ineffectual attempt to steady himself, and falls, dragging his companions over the edge with him. The three bodies are seen falling down the slope, at last vanishing from sight in a crevasse, and then some of the incidents of the search for the bodies are shown, these scenes including some further fine glimpses of impressive mountain scenery.

ITALA CO.

In addition to a new FOOLSHEAD subject, Messrs. Tyler are issuing a long dramatic film by this firm entitled, AN ALPINE GUIDE'S HONOUR. A guide, engaged to conduct a party to the summit of one of the mountains, begins a flirtation with the wife of one of the men. His attentton becomes irksome to her, and she leaves the party and returns to the hotel, while the husband and guide continue the climb, in the course of which some really superb glimpses are afforded of typical Alpine scenery—mountain torrents are encountered. At the summit the guide succeeds to temptation and steals away from the husband who, in attempting the descent alone, slips and falls a great distance into a stream. On the return of the guide alone, an old feeble man in the village, himself an old guide, starts out with the wife to find the injured man. Left alone, the guide's conscience pricks him, and he also sets out, and by a daring climb down a sheer precipice with only a rope for support, reaches and rescues him.

PATHÉ FRÈRES

INCIDENT OF THE FRANCO-PRUSSIAN WAR (Art Film).—A captain of the French Army receives instructions to stop the enemy's transports by blowing up the Bridge of Fontenoy. The captain is, however, taken prisoner, and conveyed by the Germans to their nearest stronghold. The officer escapes, only to find himself face to face with the jailer's daughter before he is clear of the prison. Touched by his entreaties, the girl consents to allow him to pass, and even aids him by giving him the uniform of a Prussian soldier. Clear away from the prison at last, the former speeds across the country, lays his train by the bridge, and as soon as the explosion is over, hurries back to the General, to whom he reports that his orders have been obeyed.

A RACE FOR A HANDKERCHIEF (S.C.A.G.L).—Kate is being forced into a marriage with Teddy, although her affections have already been secured by Albert, who sits in a corner as his rival leads his fiancée away. Unfortunately, a draught causes him to sneeze violently. His behaviour so disgusts the lady, that she feels no compunction in withdrawing. Meanwhile Kate is rejoined by Albert, whose tender speeches are received with much complacency until that same breeze causes a big sneeze. Albert rushes away to find his handkerchief, but Teddy has been there before him, and thanks to the precious square of cambric, is successful in restoring the good humour of Kate.

THE DAUGHTER'S CHOICE (S.C.A.G.L.) —Three suitors aspire to the hand of Muriel, the miller's daughter, a big handsome captain, the scrivener, who thinks his moneybags will gain him his desire, and lastly, Harold the Minstrel, debonair and gay, who has charmed the maid into confiding her affections to him. Unfortunately, the daughter's choice does not coincide with that of her parents, and the minstrel is banished. By the magic of his music, however, he calls up a supernatural being, and uses the magic power to force the obdurate pair into giving way. Uncanny apparitions dance in the kitchen, and the hanging bags of flour become most gruesome objects. The marriage is thereupon celebrated with rejoicing.

THE VINTAGE SEASON (Colour) —In the sun-baked vineyards, men and women are gathering the luscious fruit, which, piled high in bins and baskets, is drawn by oxen to the wine press, where the grapes are pressed under foot in the time-honoured manner. After fermentation, the new wine is drawn off, and in due course is put into barrels. The series terminates with a picture of a taster passing his judgment upon the wine.

HEPWORTH MANUFACTURING Co.

A dying man is forced to sign a will which a false friend and a shady lawyer place before him. When they have left the room, however, he scribbles a codicil revoking the will on his cuff, and places the latter in a silver candlestick, which he gives to his little daughter as a last gift. On his death, the first will is propounded, and the widow and child sent out of the house by the lawyer and his confederate. Going from one stage of poverty to another, the woman is at last forced to pawn the candlestick, but the pawnbroker, looking it over, finds the second will on the cuff, which also bears an account of the means which were taken to force the dying man to sign the first. The culprits are at once arrested, and the woman and child enabled to return to their home.

MARY JANE'S LOVERS.—A lovesick servant girl leaves the house with a milkman as companion, but another lady puts in a claim to the man's affections. Poor Mary Jane is left disconsolate, and she sits alone morbidly on a seat until her eyes begin to sparkle once again as a man jumps excitedly around her. A man in uniform appears on the scene and leads the poor demented man away, and Mary Jane realises she has been embracing a lunatic. The poor girl has many such slips until, despairing of ever securing a worthy partner, she walks to the river and contemplates ending all. Mary Jane at last turns for consolation to the man in blue, and leads him home and makes her capture sure by giving him a hearty feed.

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A Drama of every day life.

The wife lies on her death-bed; the little boy, a cripple, is selling papers. The drunken father watches on the corner to take the pennies from the boy. An old man passing drops his wallet and the little boy restores the same to the loser who takes him along to buy him a square meal and some good clothes. He then brings him home. The dying wife begs the stranger to look out for her boy and after having received his promise she falls back—dead. The drunken father comes in but is shown the door by the old man. After the mother is buried the old man takes the boy to his home and adopts him. The drunkard learning of a sum of money in the house of the boy's benefactor tries to break open the safe. Discovered by his son, the old man is called. The drunkard is shot in the fight. Thus the drunkard's son has twice saved his protector from great loss.

THE NEWEST WOMAN

A roaring Comedy of 215 feet.

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AMONG THE MOUNTAINS OF WALES.—A pretty water view of Llyn Gwynant will be much appreciated. The district is one abounding in glorious natural scenery, and the long range of mountains form a stalwart background to the water. The surrounding views of cloud-capped Snowdon are extremely pretty. The Pass of Aberglaslyn has been taken at a most opportune moment, and the scenic effects stand out beautifully sharp and clear.

THE WARWICK TRADING CO LTD

This firm are this week showing seven new subjects. HE COULDN'T GET A LIGHT is a comic dealing with the troubles of a drunken man in his efforts to keep his pipe alight. He intercepts pedestrians, stops a motor car, and goes through innumerable adventures before attaining his object. Finally he assaults a lamplighter, forcibly takes from him his patent lighter and is at last made happy.

TYRANNY IN THE MIDDLE AGES gives lovely pictures of the period and is an ambitious film. The opening scene is an artist's studio in Spain. The artist is painting a lady's portrait. He is in love with the model and all goes well until the Prince of the Province enters the studio. He falls in love with the picture, and wishes to purchase it. The artist refuses and the Prince vows vengeance. He intercepts the model, carries her off to his fortress, the lover attempts her rescue and is cast into prison. The lady in desperation throws herself from the window into the courtyard. An insurrection takes place, the Prince and his adherents have to fly for their lives, the people release the artist and the lovers are finally reunited.

JACKSON'S LAST STEEPLECHASE is full of dramatic incident and shows some thrilling pictures of racecourse life. The owner of the favourite for the National incurs the jealousy of a lady, who determines to prevent the horse from winning. With the assistance of a former lover, they attempt to bribe the jockey, without success. A companion of Jackson's, however, drugs him just before the race takes place, with the result that the horse throws his jockey and loses the race. The perpetrators of the plot are finally brought to justice.

CRICKS & MARTIN

A SEASIDE EPISODE.—The Joy household is in a state of ferment. Ma and the children, with auntie, are going off for a seaside holiday, and everybody is hard at work packing—the brunt of it falling upon Pa, who packs the last trunk and carries it out to the cab, says good-bye all round, and returns to the sitting-room with a sigh of relief. Here a bachelor pal soon joins him, and after one or two drinks, the two decide that they will have a little holiday of their own, and making their way to the station, are soon on the parade of a popular resort. A pretty girl soon attracts their attention, and they follow her to the sands, where she sits reading with her back against a boat. Pa succeeds in getting into conversation as a result of rescuing her hat, which has blown off, and the acquaintance progresses rapidly. He is proceeding to embraces when Auntie appears on the scene, recognises him, and scuttles back to break the horrible news to mother. By the time the latter reaches the place, the three have gone bathing, and ma espies them in the water. A boat is requisitioned, and father has a sultry time at the hands of his enraged partner, his misery not being lessened by the jeers of his two companions.

THE WHITE FARM AT CRICHEL.—Secured by the kind permission of Lady Alington, this film illustrates a quite unique establishment—a farm on which every bird and beast is white. After an opening panorama of the extensive farm buildings, the part of the grounds reserved for poultry is visited. At one part thousands of newly hatched chicks are shown, a close view of a dozen or two making a dainty picture. White chickens are seen by the hundred, and here and there a dignified looking turkey is seen waddling along. A flock of ducks are seen taking to their pond, and the pigeon-loft is also visited. Two young deer, pure white, are next seen in their enclosure—one of the prettiest pictures of the series—while another effective view is that of a grand specimen of the famous and nearly extinct English white cattle, which walks close up to the camera. White horses, donkeys, goats, etc., are also shown, and the conclusion shows two pigs (whose original white colour has been modified by their personal habits) in their sty, a close view being given of one of them hungrily wolfing a miscellaneous mess of eatables in its trough.

VITAGRAPH COMPANY OF AMERICA

FOR HER SWEETHEART'S SAKE.—In the office of Redmond and Barker, Brokers, on Christmas Eve, a portrait of Redmond's niece, Mollie, meets Barker's gaze, and he at once asks for her hand in marriage. Redmond gives his consent, then writes a note to the girl to the effect that he will not return until late, sending his clerk, Philip, to deliver it. She teases him coquetishly, and finally takes a position under the mistletoe. The young man is decidedly bashful, so Mollie throws her arm around his neck and kisses him. Redmond tells Mollie of Barker's proposal of marriage. Mollie positively refuses. A little later we find her dressed in boy's clothes, climbing out of the window. Some days later, in passing her uncle's window, where a card reading, "Boy Wanted," is displayed, she applies, and is given a position. She overhears a quarrel between her uncle and Barker over a loan. She makes herself known to Philip, tells of her suspicions, and together they plan to thwart the villain. She and Philip, both armed, hide in the office after they have despatched a message to Redmond, asking him to come there at once. At the appointed time Barker and his colleague enter the office and commence operations. Mollie and Philip jump up, cover them with revolvers and force them to surrender, just as Redmond enters.

THE OBDURATE FATHER.—A business man gives his son important papers, with instruction about delivery. The latter in hurrying along the street bumps into a young lady, knocking her over. He drops the valise to assist her. A thief, coming along, steals the valise and hurries away. The young people are exchanging cards and, after assuring himself that no serious injury has been done, the young man starts on his errand. When he finds the valise gone, he is wild over the loss, reports the same to the police, and waits eagerly for news regarding it. To while away the time, he calls on the young lady and tells of his trouble. He falls desperately in love with her, and, as the feeling is reciprocated, they plight their troth. The old man, furious, cuts his son off from his inheritance. The son takes his young wife to his home, but is ordered away. Returning to their humble rooms, the son is overjoyed to learn that the thief has been captured, and the valuable papers restored. He immediately takes them back to his father. The old man will listen to no effort towards reconciliation. Later on he becomes ashamed of himself, and calls upon his son and invites him to bring his wife home.

EDISON

EDISON MFG. CO LTD. Edison Works Wellesden LONDON N.W.

THE PRINCE AND THE PAUPER.—We are glad to see the Edison Co., whose opportunities for such work are, perhaps, pre-minent, launching out in what may be termed classical productions. We do not previously remember that Mark Twain's characters have figured on the screen, although some of his works have been dramatised. We shall watch the innovation with interest to see how showmen take to this latest enterprise. Our space is limited and we can therefore only give the salient facts in the subject and these in the briefest form. The story has been translated into nineteen languages and over a million copies have been sold. To secure the rights to use "The Prince and the Pauper" was a task of no mean magnitude, but once he understood the large audience the film would reach, Mark Twain entered heartily into the plan. The story is rendered into a beautiful and concise silent

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Subjects of lasting interest and great value; compelling enthusiasm. Beautiful, educational, amusing.

MILITARY. THE FRENCH ARMY MANŒUVRES.

This series includes the last motion pictures ever secured of the ill-fated Dirigible "Republique," with the actual crew of four officers and men who were killed on September 24th. when the "Republique" was totally wrecked. Stirring, Technical, Instructive. Every movement of troops—Artillery, Infantry and Cavalry—fully illustrated.
No. 3500. Code "Zouave." Length 535 ft.

NAVAL. THE BRITISH BOYS' NAVAL BRIGADE.

One of the most striking and useful series of naval pictures ever produced; popularity and enthusiasm will be fully assured wherever presented.

Bright, smart, alert and intelligent, every boy of the hundreds engaged becomes for the moment a favourite with the audience. A miniature presentation—in the matter of size and age only—of the work of the Handy Man, because every movement is as efficiently carried out, each exercise as thoroughly executed, as though the participants were full-fledged seamen.

The gusto and spirit of the performances are beyond praise, and the whole series from the first to the last picture is a triumph of photographic skill and boyish zeal for the naval service.

ORDER OF PICTURES:—Flag signalling—Compass Drill—Knot tieing—Swedish Physical Drill—Gymnastics: figures and pyramids—Target practice with the rifle—Reading the targets—Field gun exercises—Guns and escort—Big Gun Drill—Firing, dismantling, limbering and unlimbering—March past of the Brigade—Competitions with field guns—Grand tableau: Britannia and Her Boyish Guard of Honour. No. 2441. Code "Junior." Length 475 ft.

NATURAL HISTORY. INCIDENTS OF ANT LIFE.

Deeply interesting, curious, instructive phases in the life history of these well-known insects. Ants milking "green fly"—Soldier ants fighting—Winged ants preparing to fly—Ants rescuing a comrade—Wood ants fighting. No. 2452. Code "Pugilist." Length 225 ft.

TRAVEL. NEW YORK TO GENOA.

By the N.D.L. SS. "Berlin." Reproduced by courtesy of the Nord-deutscher Lloyd Steamship Company.

A most exhilarating and educational travel series, full of incident, and illustrating not only the events of the voyage by a route somewhat unusual, but also the beauties of the ports and towns touched in its progress. New York—Life Boat and Fire Drill—The Azores—Gibraltar—Naples—Genoa. Every picturesque subject has been seized upon, and is presented in series of unusual merit.

For general convenience, this Film is divided into two sections, which can be obtained separately:—

No. 2425.	NEW YORK TO THE AZORES	Code "Highways"	Length 450 ft.
No. 2426.	THE AZORES TO GENOA (ITALY)	Code "Azores"	Length 450 ft.

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drama and the plot is established with the utmost clarity in every scene. Twenty-two well-known actors were engaged and sixty-three additional persons were employed. Many sets of scenery were used and each set was perfect, historically and architecturally. That depicting the thoroughfare on London Bridge was ninety-seven feet deep, the largest and most massive setting ever built for motion picture purposes. The costumes, properties, armour and trappings were carefully selected. The story is founded upon the remarkable resemblence between the youthful Prince of Wales and the beggar boy, their accidental meeting and the extraordinary complications that followed. It is a splendid story, one told with all the grace and charm peculiar to Mark Twain's inimitable pen, and all of these qualities have been perfectly retained in the pictorial presentation. Clearly and concisely it is unfolded, superbly acted and embellished with the best art of the scene painter and costumier. Its intrepretation is perfect.

LOCHINVAR.—Sir Walter Scott's romantic story of the love that laughed at more than locksmiths, and to which even castle walls and haughty fathers were no bar, is told by the Edison Company with a wealth of scenic vesture and an old Scottish atmosphere that brings out all its picturesque details.

THE TOBACCO EDICT.—In the early days of New York, an early Governor, known as "William the Testy," issued an edict against the smoking of tobacco. The real reason for the Governor's edict has never been made known until now. The rebellion of the burghers against the edict and their coming in a formal body to smoke out the Governor on his own doorstep is supplemented by the story, understandable to every smoking man, of why the Governor sent out this unusual proclamation.

Cosmopolitan Film Co.

An interesting collection of subjects of all kinds—travel, dramati and comic—are to be seen at this firm's offices in The Film House. SAN SALVADOR provides some interesting views on an Italian railway, while in THE ISLE OF ELBA there are exhaustive views of the iron industry, from the digging of the ore to the smelting of the metal. INNOCENTLY SUSPECTED is a dramatic telling how undeserved suspicion falls on a farm labourer of an assault upon a gentleman, owing to the fact that he has put on the latter's hat, knocked off in the struggle with the real assailant; but eventually he is cleared and compensated, after the real criminal has been captured owing to the ingenuity of the victim's wife.

Essanay Film Company.

AN ENTERPRISING FLORIST.—Jones, the florist, contrives a new species of plant which he terms the "hooba." He places a quantity on a table in front of his store. He also inserts in the personal column of an advertisement to the effect that a beautiful young woman, possessing a million dollars, desires to be married and would like to meet new candidates at a certain corner, stipulating that the would-be husband must carry a large paper bouquet of hoobas. There is an immediate rush for the florist's shop. Jones is sold out. Donning his wife's old clothes, and a woman's wig, he hurries to the corner. The suitors arrive, but when they see the appearance of the lady, dash the flowers at her feet and make off. Jones then gathers up the flowers and returns to the store.

AN ENERGETIC STREET CLEANER.—A man applies for a position as street cleaner. He dons his white garb, secures his broom, and gets his instruetions. His superior has impressed upon his mind the absolute necessity of sweeping everything clean, and in his zeal he follows his instructions to the letter, much to the discomfort of the pedestrians, who are unfortunate enough to cross his pathway. He covers every one with dust or mud, sweeping away all articles that he by his carelessness or energy has upset. At last, the superintendent and the crowd of injured people pounce upon him, and succeed in having him discharged.

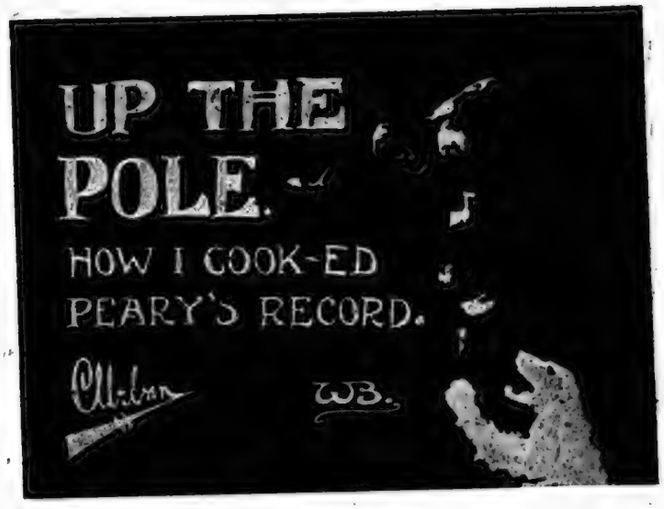
Urban Eclipse-Radios

One of the most delightful film skits imaginable is that issued by the Urban Company with the title UP THE POLE, or How I Cook-ed Pearcy's Record. The following from the diary of our "esteemed and unveracious explorer," describes the film better than we can:

"April 1st, 1909.—Left ship. Comrades seek to make me abandon expedition. Never! The die is cast; I go to Victory or Death!

"April 2nd, 1909.—Tired out in a wilderness of ice, I, by my marvellous hypnotic power, build a snow hut and rest for the night.

"April 3rd, 1909.—I discover the Polar Queen encased in a solid block of ice. I shatter ice with dynamite. Enchanted with her liberty, the Queen detaches the Pole Star from her wand, attaches it to the rope of my sledge, and I am towed away.



"April 4th, 1909.—Comfortably asleep on my sledge, I am towed by the Pole Star, past my rival's ice-bound ship, to the far north.

"April 5th, 1909.—The Pole at last! I reach the Pole, and go up it by magnetic attraction. Descending, I proceed to cut it down. A Polar Bear interferes, but I hypnotise him and compel him to help with the saw. Victory! The Pole falls and is mine! I compel Bruin to carry it in my wake.

"September 27th, 1909.—I reach civilisation and am acclaimed the hero of the hour. I pass through the streets in my motor-car, the Pole in tonneau, Bruin steering, as an unbiassed witness of my—ahem! —'bear' word."

The subject is delightfully carried out, being calculated to cause laughter even in the two explorers whose names are taken in vain.

THE WONDERFUL MACHIME OIL is the pictorial story of a young man who, on finding that his bicycle will not run smoothly, consults the keeper of a repairing shop. The cycle, travelling at top speed, throws its rider. The bicycle, relieved of its burden, makes a prolonged tour on its own account. Unsteered, the bewitched machine surmounts all manner of obstacles, up and down hill, fording a deep stream, and finally, after many adventure, calmly enters the shop from which it was originally taken. The effect of the apparently uncontrolled cycle forcing its way through a stream is one of the cleverest we have seen, and all through the film will puzzle while it amuses audiences.

THE BRITISH BOYS' NAVAL BRIGADE.—A minuature presentation of the work of the Handy Man. Every movement is as efficiently carried out as though the participants were full-fledged seamen. The scenes include flag signalling, compass drill, knot tying, Swedish physical drill, gymnastics, target practice with the rifle, field gun exercises, firing, dismantling, limbering and unlimbering, march past of the Brigade, and a grand tableaux "Brittannia and Her Boyish Guard of Honour."

The Invisible Dog is another of Urban's clever trick pictures. The terrier pet has the power of rendering himself invisible, but cannot so treat the various articles he purloins, which dance and jig and are dragged about as if by an actual visible canine. Even a baby is treated to a ducking by the dematerialised dog during amorous

passages between a policeman and its nurse. Sausages are his last prey, and an unusual spectacle is presented by a string of sausages conveyed without visible means along the road. An interesting view of master and dog, an attractive animal, at supper together concludes the subject, which, as will be seen, is sufficiently novel in treatment.

J. F. Brockliss

Her Mother's Last Wish.—Little Marie is busy waiting on her mother, who is very ill. The latter expresses a wish for some flowers, but the little girl has no money to buy them, and so goes out to try to find a few wild ones. She passes a lovely garden, full of flowers, and decides to steal them. The owner seizes her, and sends for a policeman. The policeman listens to her story, and at last pays the owner 5s. to settle his claim. He then takes her to his own garden, introduces her to his wife and family, and tells his little son to pick a big bunch of flowers. When the girl reaches her mother's room she finds the latter dead. The policeman consoles her as well as he can, and, finding she has no other relations, adopts her.

Eclair Film Co.

The ill-fated *Republique*, the French military airship, in which so much interest has been evinced as a result of the accident which resulted in the death of the four members of the crew, is shown in an Eclair film of very fine quality, taking its last trip previous to that which had so terrible an ending. The long balloon is seen in process of inflation, then leaves its shed, a close view being secured, and rising from the ground—the four men who lost their lives being distinctly seen on the platform. Some remarkable views are given of the craft manœuvring at a great height—one, from directly underneath, showing the carriage and its occupants with great distinctness. The descent is also admirably shown, and the film concludes with a close view of General Tremain, the new Commander-in-Chief of the French Army.

The second issue by the Eclair Co. (through their agents, Messrs. Walter Tyler) is another adventure of Nick Carter, entitled The Sleeping Pills. A "swell cracksman," calling on some acquaintances, administers some "sleeping drops" in their cup of afternoon tea, and then admits a band of rough characters who carry off all that is valuable in the house. The servant, discovering her master and mistress insensible, runs off to Nick Carter and brings the latter to the house. Unknown to her, one of the band has followed her to the detective's house, and leaves a note on Carter's desk saying, "Nick Carter is a dead man if he meddles with this affair." Patsy, the assistant, sees him in the study and, following him, is led to the thieves' den—a third rate inn, to which Nick and he, on the former's return, repair disguised as "Apaches." They are unmasked, and the lamp being thrown to the floor, the ruffians escape in the darkness. The detectives follow in a motor, and a most exciting chase is shown, ending in the capture of the men on the further side of a lake which they have swum—the motor having taken a short cut.

Hubsch & Co

Algy's Excursion to the Seaside is a very well acted film, full of humorous situations. Opening on board a steamer, Algy has an attack of sea sickness. Upon landing he has adventures innumerable, finally coming to grief amongst lady bathers.

Blasting on the Rhine is most interesting, and includes a capital series of Rhine views. Drilling rocks for insertion of dynamite, the explosion, and blowing up of the rocks are shown in a most natural manner.

Down the Isar on a Timber Raft includes some lovely panoramic views of Bavaria, and shows some exciting scenes on the river, including the rafts shooting the rapids, and loading and unloading.

Conscience is a film dealing with a murder, and the murderer's terrible experiences in order to avoid the spirit of his victim, which meets him in every circumstance of his life, until he finally leaps through a window and is killed.

R. Prieur.

The Dangers of Success.—A young musician meet a young lady at the academy and falls in love with her. He goes to obtain her parent's consent. Her father bids him leave the house. An elopement follows, but the search for engagements is not so easy as he had imagined. At last he deserts his wife. On her deathbed she summons him to return, asks for the old old favourite tune, and while he is playing expires.

The Butcher's Dream.—Bones the butcher's dream is sufficient to make him relinquish a profitable business for one of less bloodthirsty nature. We see him going through his everyday routine of cutting, etc., until the purchase packed, his boy goes off, leaving him alone. He is soon asleep. A procession of sheep, pigs, and cows, headed by a majestic bull, then arrive upon the scene, and proceed in a workmanlike manner to butcher poor Mr. Bones. He is taken back into the shop by the different animals, each one carrying one of his limbs on a dish, and so on until the last carries his head. The sale then commences, sheep, attired in walking costumes, come to the shop and piece for piece the poor butcher sees himself disposed of.

Freed from Mother-in-Law.—Mother goes to visit her youngest daughter. Great are the rejoicings when an unexpected cablegram comes informing her that she has come into a fortune and must go to America to claim it. Her bag is packed, she is soon gone. The now relieved husband is seen taking a cup of coffee with his wife when—there, her portrait is talking to him. He goes for a walk in the park, and coming to a statute stops to examine it and—there is mother again standing on the pedistal lecturing him. He takes a lady to tea, and she turns suddenly into mother-in-law. Mad with despair he rushes home, when the servant who brings him a cablegram also turns into

mother-in-law. The cable announces, however, that she has married a multi-millionaire and does not intend coming home.

NORDISK FILMS CO

HEROSIM RECONCILES is a thrilling story of the pluck of a signalman who has been discharged by the railway company for arriving at his box intoxicated and falling asleep at his post, thereby nearly causing a serious accident. Seated in a café a few days later, the out of work overhears two men planning to wreck the express. He follows them to the railway, where he sees them put down a foot signal which stands at danger, with the result of leaving the road open and sending the train to disaster. He puts it back to "danger," but is discovered by the wreckers, and after a struggle tied to the rails in front of the oncoming train. By a supreme effort he works his way to the signal again and pushes up the blade, so saving the train. His heroisim is duly rewarded by the directors of the company once again engaging him.

THE HANSON COMPANY is the amusing story of two clerks who are both enamoured of a pretty client of their employer's, and both find their way to her house. The first to arrive is hidden under the table when the second is announced, but is soon followed by the latter on the appearance of the lady's husband, who heartily enjoys the joke with his wife when she tells him what she has done with the young men, who, meanwhile, on hands and knees, regard one another blankly in anything but a good humour.

An interesting and unique film is that showing THE CREMATION OF THE QUEEN OF SIAM. All the solemn and elaborate rites, processions, etc., which preceeds the last rites on the body of the great lady are shown in detail in a film of good quality.

AMERICAN MUTOSCOPE & BIOGRAPH CO

THE WILLS OF THE GODS discloses the powerful influence of love although unrequited. A struggling young author in danger of being turned out of his lodgings by the mercenary landlady, is saved by the maid, who loves hfm. She appeals successfully to a publisher who reads the young author's work and finds rare merit in it.

PRANKS.—Whilst Tom and Ethel are bathing from different machines two young urchins change the clothes from one machine to another. On regaining their machines the young people are in consternation, but decide to don the garments and rush home. A number of ludicrous incidents follow until things right themselves by a happy incident.

THE SEVENTH DAY.—Engrossed in the whirlwind of fashion the mother neglects her children who give all their affection to the father. She tries to get a divorce from her husband, and claims the custody of the children for pecuniary reasons. This is the law. The husband appeals to the judge who decides she is to keep them for seven days, and if by that time she has not won their love she is to release them. By an accident the mother has to spend one whole day with her children and learns to love them. As a result a reconciliation of husband and wife follows.

LUBIN MANUFACTURING CO

THE DRUNKARD'S CHILD.—A little cripple boy finds a valuable wallet and restores it to the owner, a wealthy old gentleman, who, at the request of the dying mother, adopts the boy. His drunken father breaks into the house to rob the safe and is discovered by the son who calls the old gentleman. In the fight the drunkard is shot.

THE NEWEST WOMAN.—A good short comic holding up to ridicule the fashion craze. Both husband and wife dress in the very latest crazy fashion, in order to disgust one another, and succeed in doing so.

CINES CO.

JANE OF MONTRESSOR is the title of an art historical subject. It is a highly exciting love story of the time of Richilieu. Betrothed against her will to a marquis, a sweet young girl of the period is abducted by her cavalier lover. An exciting pursuit is followed by an interrupted duel, even after the King's attempt at a reconciliation. The duel is stopped by the Cardinal's guards. Finally the young girl makes an impassioned appeal to His Eminence, and love is found to be stronger than law, but the Cardinal listens to the appeal and sanctions the union of the young couple.

TRESSES SOLD.—This is a domestic story showing how a daughter, in order to obtain medicine and nourishment for her sick mother, sells her hair. This sacrifice of her beautiful tresses angers her husband and he is about to turn her out of doors when she runs away and attempts to commit suicide. Her husband prevents her, and at the critical moment the lady who has bought the tresses rides by in her carriage, and, inquiring the cause of the trouble, effects a reconciliation, and by a generous donation makes everything happy at home.

IN THE IRON KINGDOM is an interesting visit to the Piombino Foundry in Italy, where the whole process of iron and steel smelting and welding is shown. It is an excellent educational film.

HUNTING ADVENTURES is a comic sketch. He is a corpulent self-satisfied gentleman and goes a-hunting. Whilst away his wife, enveloped in a large cloak and motor veil, goes for a ride in a motor-car with a male friend. The car meets with an accident whilst dashing along the country and the portly hunter comes to the rescue. His wife flies in dismay, and induces an old peasant woman to wear the cloak and veil. The irate husband finds he is mistaken and returns to his shooting and the wife to the motor-car trip. Many amusing incidents happen in the hunting field, but the climax comes when some boom companions exchange a live cat for the dead hare the sportsman is taking home. The scene when the "missus" literally lets the cat out of the bag will cause uproarious laughter.

The Kinematograph Bill.

The Bill passed through the Committee stage of the House of Lords on Tuesday.

Biograph Theatres, Ltd.

The Directors of this Company have just issued a circular stating that the net profits earned up to now represent over 27 per cent. The Company has £9,000 on capital account and 9,000 unissued shares, sufficient to pay for the four new theatres now in contract; and for the purpose of extension. The directors state they do not contemplate amalgamation with any other similar undertaking.

Another Picture Theatre.

Kensington may consider itself amongst the favoured boroughs in possessing so attractive an animated picture palace as the New Kensington Picture Theatre at 175, High Street, which was opened on Monday by the Mayor of Fulham. Many new features have been put into the building. The New Film Hiring Company, of 97, St. Martin's Lane, have practically fitted it throughout, using all the latest type of machinery. This firm are making a speciality of this work, and their services are at the disposal of exhibitors in London or the provinces. The New Kensington Theatre is of fireproof construction and is in every respect in accordance with L.C.C. regulations for theatres and music halls. The projecting machinery is contained in a specially constructed fireproof structure outside the auditorium, the pictures being projected through orifices in the main outside rear wall. Special attention has been given to the lighting, heating, and ventilation, ensuring perfect comfort, clear atmosphere, and freedom from draughts. The exit arrangements are such as to enable the full hall to be emptied in five minutes.

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

ANGLO-AMERICAN FILM CO.,
The Film House, Gerrard St., W

Uncle's Day with the Children	400
The Miser's Fate	460
Father Buys a Cheap Goose ..	315

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

*The Seventh Day	693
*Oh Uncle	292
*Mills of the Gods	672
*Pranks	328
Oh Uncle	292
With her Card	1000

W. G. BARKER,
Westmorland Lodge, Ealing Common, W.

Arrival of Dr. Cook at Copenhagen	210

J. F. BROCKLISS,
7 Rupert Court, Rupert St., W.

Smugglers' Dogs v Custom House Dogs	570
Professor Hooligan's Trap ...	425
Toto, the Juggler	—

CINES CO., Ltd.,
Arundel St., Strand, W

*Jane of Montressor	951
*Tresses Sold	747
*In the Iron Kingdom	577
*Hunting Adventures	642
Last of the Stuarts	902

CLARENDON FILM CO.,
Limes Road, Croydon.

When Father Wears Stays ...	355
The Dear Old Dog	460
Glass of Goat's Milk	446
Pater's Patent Painter	350

COSMOPOLITAN FILM CO.,
The Film House, Gerrard St., W.

*San Salvador	245
The Isle of Elba	560
*Innocently Suspected	655
*The Fiddler	715

CRICKS & MARTIN,
The Film House, Gerrard St., W.

*A Seaside Episode	440
*White Farm at Crichel	310
Dancing Tabloids	500
St. Brieuc to St. Leguc ...	393

ECLAIR CO.,
8 Rue Sainte Augustine, Paris.
Agents—WALTER TYLER, Ltd.

Nick Carter (new series)	
*No. 2—The Sleeping Pills ...	740
*Last Flight of ill-fated Republique	565

ESSANAY FILM CO.
H. A. Spoor, 5 New Compton St.

*An Enterprising Florist ...	504
*Energetic Sheet Cleaner ..	459

EDISON MFG. CO.,
100 Victoria Rd., N.W.

*Prince and the Pauper	1065
*Lochinvar	795
*The Tobacco Edict	205
Mother Goose	300
Taking his Photograph	700
Love's Sacrifice	520

GAUMONT CO.,
Chrono House, Sherwood St.

*The Peacemaker	370
*Absent-Minded Author	370
*Navvies' Night Out	504
*Tinned Meat	325
*Baron and the Village Belle ...	708
*The Lost Heir	585
*Making the Pot Boil	390
*Effects of Eating Dog's Meat ...	325
The Huguenots	1020

HEPWORTH MFG. CO.
17 Cecil Court, W.C.

*Mary Jone's Lovers	250
*Among the Mountains of Wales	325
*Robbing the Widowand Fatherless	575
The Gipsy Lover	700

HUBSCH & CO.
18 Charing Cross Road,

*The Conscience	492
*Algy's Excursion to the Seaside	444
*Down the Isar on a Timber Raft	362
*Blasting on the Rhine near Lanfenburg	238

ITALA CO.,
Corso Casale, 91, Torino, Italy
Agents—WALTER TYLER, Ltd

*Alpine Guide's Honour	925
*Foolshead as Hero	485
The Right to love	985

KINETO Ltd.,
48 Rupert St., W.

Motor Boat Races at Burnham-on-Crouch	750
Mauretania Arriving at Fishguard	585

LE LION FILMS
J. F. Brockliss, 7 Rupert Court.

*Her Mother's Last Wish ...	650
*Pig Chase by Aeroplane ...	420
Consequences of a Lie	—

LONDON CINE. CO.,
184 Charing Cross Rd., W.C.

Dublin Horse Show	—
Trip to South Africa	860
The Peril of the Fleet	535
Bluejackets in London	220
Simple Simon at the Races ...	435

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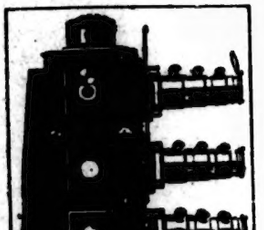

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